

Saturday 5 September 2015

Amateur Photographer



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TESTED the 42.4MP CSC that aims to make full-frame DSLRs a thing of the past

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How to shoot a Safari

AP's **Phil Hall** on what he learned from his trip of a lifetime to the **Masai Mara**



Tim Rudman

Exclusive interview with the master printer, plus images from his stunning new book

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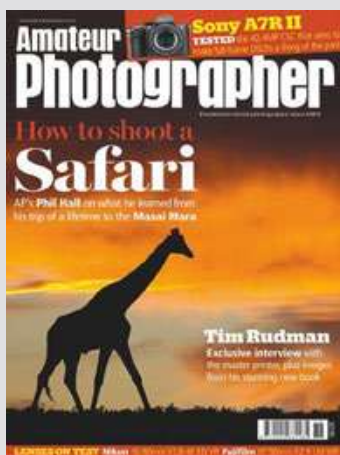


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 **WHITE WALL**



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I'm sure that if you ask most photographers for their bucket list of holidays, a safari would feature near the top. We're regularly asked for advice from readers who are planning to go on a safari, about the gear to take and how to get the best pictures. AP's features and technique editor Phil Hall was lucky enough to visit the Masai Mara recently on a specialist photographic holiday, and he too spent a lot of time

ruminating on what to take. In the end, and to his surprise, he came back regretting not taking a wider-angle lens. This week he shares what he learnt, much of which can be applied to wildlife photography closer to home too (see pages 10-17). I hope you enjoy it.

Meanwhile, if you have an interest in video, I'd like to draw your attention to our new Amateur Filmmaker of the Year competition. You'll find the details on page 54.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© JANA STOROZHEVA

Where the sky begins

by Jana Storozheva

Canon EOS 50D, 17-85mm, 1/25sec at f/5.6, ISO 160

There is so much to love about this image from Germany-based photographer Jana Storozheva. Rivers and lakes appear throughout art history, particularly as a place of meditation and contemplation, and here we see a young girl gazing into the water as a series of concentric ripples emanate from her delicate

touch on the surface. The heightened tones do much to elevate the aesthetic and give the image a painterly look. It's surprising to note that much of Jana's work is based within the genre of street photography, yet all her images manage to convey a strange sense of dream-like wonder.



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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 24.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 24.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Canon launches Pixma printers

Canon has revamped its All-in-One printer range with three new models. The Canon Pixma MG5750 (£99.99), MG6850 (£129.99) and MG7750 (£169.99) boast improved cloud and Wi-Fi functions. The new printers are compatible with Instagram and Slideshare (an online professional sharing network). All are due out in October.



Images wanted for mosaic



The RAF has asked the public to upload photos for a mosaic marking the 75th anniversary of the Battle of Britain next month. Based on an image of Second World War fighters (left), it will be exhibited at the RAF Museum in North London. Visit www.raf.mod.uk/mosaic.

Braun adds more bags

Braun has launched two new camera bag ranges. The Kenora series is suitable for DSLRs, compacts or camcorders, and is available in five sizes from 17x14x11cm to 30.5x18x46cm (inner dimensions). Prices for the Kenora bags start at £13.80. The Ocean range, which comes in six sizes, has quick side access and costs from £10.44. Contact Kenro on 01793 615 836 or visit www.kenro.co.uk.



Gallery talks

The National Gallery is to give a series of free photography lectures and advice on photographing its collection. The 40-minute sessions in September and October will show visitors how photography has shaped the Gallery and the history of Western European painting. Visit www.nationalgallery.org.uk/photography-talks.

Canon unveils rugby video

Canon has teamed up with adventurer and TV presenter Bear Grylls, and Getty Images' rugby photographer Dave Rogers, for a behind-the-scenes video of the upcoming Rugby World Cup that includes action photography tips. Visit www.canon.co.uk/canonrugbywin for details of a competition for rugby and photography enthusiasts.



© KEVIN FRAYER/GETTY IMAGES

WEEKEND PROJECT

Outdoor sculpture

Whether it's a large contemporary structure or a classical piece that's a focal point in a public garden, there's bound to be a striking outdoor sculpture near you and often these pieces of art will make fantastic photo subjects. However, rather than settling for a simple snapshot of the sculpture, why not challenge yourself to come up with something a little different?

Spend time studying the piece and get an understanding of the concept or intention behind it. How it sits in the landscape will affect how you take the shot. If it's positioned in a built-up area, you may want to wait until it's floodlit and the surrounding buildings become less of a distraction, while a sculpture in a more natural setting may need subtle backlighting to really highlight its forms.

1 Think about your background. Ideally, you want it uncluttered so as not to distract from the sculpture you're shooting. You may need to look for a low vantage point from which to shoot, to isolate your subject.

2 While the artist may have had a vision of how the piece would sit in the landscape, try to put your own personal stamp on the image. Think about how you frame the sculpture or how you'll process it.

BIG picture

Explosive scenes recreate the Chinese and Japanese wartime conflict

◀ All is not as it seems in this incredible scene from Getty Images' photographer Kevin Frayer. The armed men we see are, in fact, Chinese actors playing Nationalist soldiers. The image was taken during the filming of a battle segment at Hengdian World Studios, Asia's largest production facility, for the series *Legend of the Stupid Guy* set during the second Sino-Japanese War. Seventy years after the end of the Second World War, there is still widespread resentment across China towards Japan and its wartime misdeeds. The conflict, and what critics say is a refusal by most Japanese leaders to fully apologise for history, has long set the tone for strained relations between the two countries and at times has fuelled regional tension.

Words & numbers

'There is one thing the photograph must contain – the humanity of the moment'

Robert Frank
American photographer
b1924

£4,500

The amount Café Art hopes to raise on Kickstarter towards the printing of its 2016 My London calendar that helps the homeless



3 Sculpture by its very nature is three-dimensional, so lighting is incredibly important. Look at how the light hits it, where the shadows are cast, the best time of day to shoot and try to visit the location regularly.

4 Don't just think of the bigger picture. Rather than trying to fit the entire sculpture in the frame, look a little closer and see if you can pick out any interesting details – focus on interesting shapes or textures.

Try shooting from a low vantage point so as to isolate your subject



© PHIL HALL

The OM-D E-M10 Mark II costs £549.99 (body only) and is due out in mid-September



Olympus revamps OM-D E-M10 'affordable' CSC

OLYMPUS has revamped the OM-D E-M10 in the form of the OM-D E-M10 Mark II, adding 5-axis image stabilisation, chunkier dials and a redesigned control layout in a more classically styled body.

Among key differences between the original E-M10 and the new E-M10 Mark II is the more nostalgic appearance of the updated version, which Olympus suggests is 'luxurious' and a 'design statement in itself'.

The two control dials and mode dial now sit on the right side of the camera to improve handling, while the use of a 'retro-styled' on/off switch has been borrowed from the Olympus cameras of the past and moved to the top-plate for easier access, away from the back panel on the E-M10.

Due out in mid-September, in silver or black versions (priced £549.99 body only), the 16.1-million-pixel E-M10 Mark II also features a 'simulated' optical viewfinder that's designed to show a brighter foreground when subjects are backlit, for example.

Aimed squarely at photo enthusiasts, the E-M10 Mark II will also be launched in various

lens kits (prices to be announced).

The E-M10 Mark II now incorporates a higher 2.36-million-dot-resolution OLED EVF monitor, which is an increase from 1.44 million dots.

The 5-axis image stabilisation is claimed to deliver 4 stops of extra shutter speed, compared to 3 stops on the E-M10.

Weighing 342g (body only), the E-M10 Mark II also now incorporates a 4K timelapse video mode (HD-only on E-M10).

Olympus claims to have improved continuous AF. A new 'AF targeting pad' is also designed

to allow the user, when using the EVF, to double-tap the LCD screen and use their finger to focus. This should help users to quickly see exactly where the focusing point is.

The frame rate has been increased slightly to 8.5 frames per second (from 8fps) and touchscreen lag has been improved to enable faster selection of AF points, according to Olympus.

Other features include a tiltable, 3in LCD touchscreen, built-in flash, along with 14 art filters, 81-area AF and built-in Wi-Fi.



The Olympus OM-D E-M10 Mark II features a more nostalgic body design



Anger over Carnival fee

PRESS photographers have been told to pay a £100 accreditation fee to cover this year's Notting Hill Carnival in London, and be prepared to share coverage with organisers.

The pass grants access to controlled press areas, including a 'press tower'.

The media are also encouraged to enter their work into a competition to have their images used to promote next year's Notting Hill Carnival.

The move angered the National Union of Journalists, whose freelance organiser, John Toner, said: 'It is not acceptable that the media are expected to pay a fee to cover what is a genuine news event.'

'It is equally unacceptable that the organisers expect pictures and video to be supplied free for their commercial purposes.'

Organisers did not respond to a request for comment.



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New Jessops stores bring UK tally to 42

JESSOPS has opened three new stores, bringing its UK store tally to 42. The new shops are based at Sainsbury's supermarkets in Murrayfield, Edinburgh; Abbey Wood in south-east London; and Cheltenham, Gloucestershire.

'We can't wait for the shops to flourish and are looking forward to meeting all our valued customers,' said Jessops retail operations director Scott Worger.

The new shops 'aim to bring a fresh photography experience to local shoppers, while still offering all the signature services Jessops is renowned for'.

These include try-before-you-buy product displays, one-to-one photography tuition in-store, and an on-site lab for photo products made in-store 'within the hour'.

The Murrayfield and Cheltenham shops boast a



The new Jessops store in Murrayfield, Edinburgh

Jessops Academy Training room, while all three offer rental, trade-in and sensor-cleaning services.

Jessops opened the first of its 'stores in stores', at Newport, South Wales, in October 2014.

Jessops collapsed under its former owners in January 2013, closing all 187 shops. After being taken over by Jones, a

Dragons' Den entrepreneur, the chain returned to profit in its first full year of trading.

The new shops are situated at: Sainsbury's, 1 Cookes Close, London SE2 9BW; Sainsbury's, Gallagher Retail Park, Cheltenham GL51 9RR; and Sainsbury's, 39 Westfield Road, Edinburgh EH11 2QW.

Erwitt returns to Cuba after 50 years

LEGENDARY photographer Elliott Erwitt has returned to Cuba 50 years after he shot famous candid images of Ché Guevara and Fidel Castro.

Erwitt's work will be used to launch the inaugural Elliot Erwitt Havana Club 7 Fellowship, an annual award that enables a photographer to travel to Cuba to create his or her own body of work.

Their brief will be to take photos that capture 'the soul of Cuba and the essence of Elliot Erwitt's unrivalled style of photography'.

The Fellowship, which aims to celebrate the culture, history and tradition of Cuba, is run in conjunction with rum maker Havana Club, which will contribute €25,000 per year to the project.

Funding will also come from a selection of images that will be sold to support the next photographer in line for the award.

Erwitt joined Magnum in 1953.



One of Erwitt's latest images of Cuba, for the launch of the Havana Club 7 Fellowship

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



Aviva Tour of Britain

The UK's biggest cycle race gets underway next week, and with a route that travels from North Wales to London via Edinburgh there should be no shortage of places you can watch the action. Bring a long lens and sharpen your reflexes.

6-13 September, www.tourofbritain.co.uk



BPOTY

A new international photography competition gives ornithological snappers a chance to win thousands of pounds with their bird shots. All those hours in the garden staring at the bird feeder are about to start paying their way!

Until 9 January 2016, www.birdpoty.co.uk



Rutting season

In September the rutting season begins for red deer, reaching its peak in October. Visit Scotland's Highland Wildlife Park to see a herd in action, where competition between the strutting stags is intense.

Until November, www.highlandwildlifepark.org.uk



FPOTY

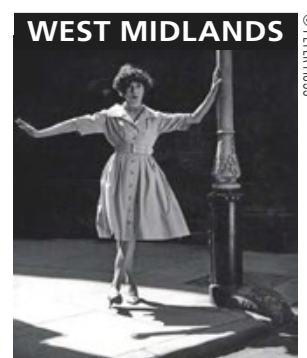
There's more you can do with a beautiful cake than just eat it. Get a pretty shot of it and you could have a chance to win the prestigious Pink Lady Food Photographer of the Year award, with new prizes this year offered by Marks & Spencer.

Until 7 February 2016, www.pinkladyfoodphotographeroftheyear.com

Frame Creatives: Project 15

It's the last chance for West Midlands residents to enter the Frame Creatives competition. Snap a portfolio inspired by portraiture, environmental, or street/reportage, and your images could be shown in October's exhibition.

Until 11 September, www.framecreatives.com



For the latest news visit www.amateurphotographer.co.uk



Viewpoint T John Foster

Are some photographers becoming so obsessed with 'pixel peeping' that they are forgetting what's really important about a photograph?

A sudden death in my family prompted our close relatives to look through prints in an album of past special moments for memories shared and times enjoyed with the loved one. These photographs went from colour shots of more recent years to earlier glossy black & whites over several decades. None could be classed as great photographs in a technical sense, but the content meant so much to those who were viewing them.

This experience seemed to highlight again the path of progress photography has made, from the days of film with its variable grain to the, frankly, annoying presence of the cult created by 'pixel peepers', who are more focused on resolution than resolving to create photographs of meaning.

Film photography certainly had its critics, and 'grain watchers', but their preoccupation is nothing compared with the obsessive examination by peepers of resolving powers in this digital era.

'Pictures with little meaning can't be elevated just because the camera used was more expensive'

Pictures with little meaning can't be elevated to something higher just because the camera used was more expensive or better rated. It is the memories and meaning that count the most.

Capturing pictures with great personal meaning is still at the core of most people's efforts – after all, who are they trying to please if not themselves and close friends? And does it matter if one camera resolves more in definition terms than a costly alternative if the picture-taking capability is the same?

One success story proves the photographic point. A local enthusiast has been extremely successful in producing a big range of popular scenic postcards covering nearby towns and country areas. There is no doubt this photographer has



Like art, images with meaning outshine those that are no more than technically brilliant

an eye for a picture in everyday scenes and, surprisingly, his kit is a seven-year-old pocket compact long since replaced by the maker and considerably 'upgraded' with more megapixels in subsequent models. As good as his pictures may be, he would not know a chromatic aberration if it hit him in the face, and he admits it. When he was asked why he has not changed his camera, his answer was simple: 'I don't have time for a lot of technicalities when I'm concentrating on getting the shots I want. What I have does the job I want.'

Photography continues to attract a broad following without doubt. Some people immerse themselves in gaining useful skills to take quality pictures, while others prefer to hover on the fringes in a world of technorama where charts and tests rule their thinking, and handicap their actions. Look back in history if you want to decide who was right photographically in winning the plaudits from envious others. Advice is always a dangerous thing, so here is a simple offering: picture producers should buy what they can afford, and pixel peepers should just buy a bigger computer screen and be content in their myopic world.

AP reader T John Foster has been interested in photography as a hobby for more than 50 years. Now a committed Micro Four Thirds fan, he uses a selection of classic prime lenses from the film era, as well as the latest offerings for travel and street opportunities

© JOHN FOSTER

New Books

The latest and best books from the world of photography. By Oliver Atwell



© QUENTIN DE BREY

Desire: New Erotic Photography

By Patrick Remy, Prestel, £29.99, hardback, 280 pages, ISBN 978-3-79134-952-7



PERHAPS one of the most interesting ways that new technology is shifting the parameters of photography is how these fluctuating boundaries are directly affecting the creation and dissemination of specific genres.

In this collection of erotic works created by 30 artists from around the world, we find that the human form and the desires associated with it are being reconfigured to suit the concerns of the 21st century. Unlike the photographers of yesteryear, there is so much more than salacious male ogling. Here the landscape is split between genders, with each photographer exploring the blurred canvas of sexuality and desire. Perhaps not everyone will agree that there is something beneath the surface, but this collection is challenging and vital nonetheless. ★★★★★

Government

By Ivan Harbour, Roads Publishing, £40, hardback, 191 pages, ISBN 978-1-90939-945-7



'CORRIDORS of power' is an oft-used idiom to describe the highest levels of government where the most important decisions are made. Looking through this collection of images that forms part of the Roads Publishing *Reflections* series, the crossover between

psychology and architecture becomes clear. Many of these government buildings (seen both internally and externally) seem designed to reflect imposing authority. But what's particularly nice here is that the images span history, including arcane structures like Stonehenge. This link between ancient and postmodern architecture shows that we as a species have long understood the inherent power of form and structure. As part of a new collection exploring various cultures through their most influential architecture, it's an intriguing and important collection. ★★★★★

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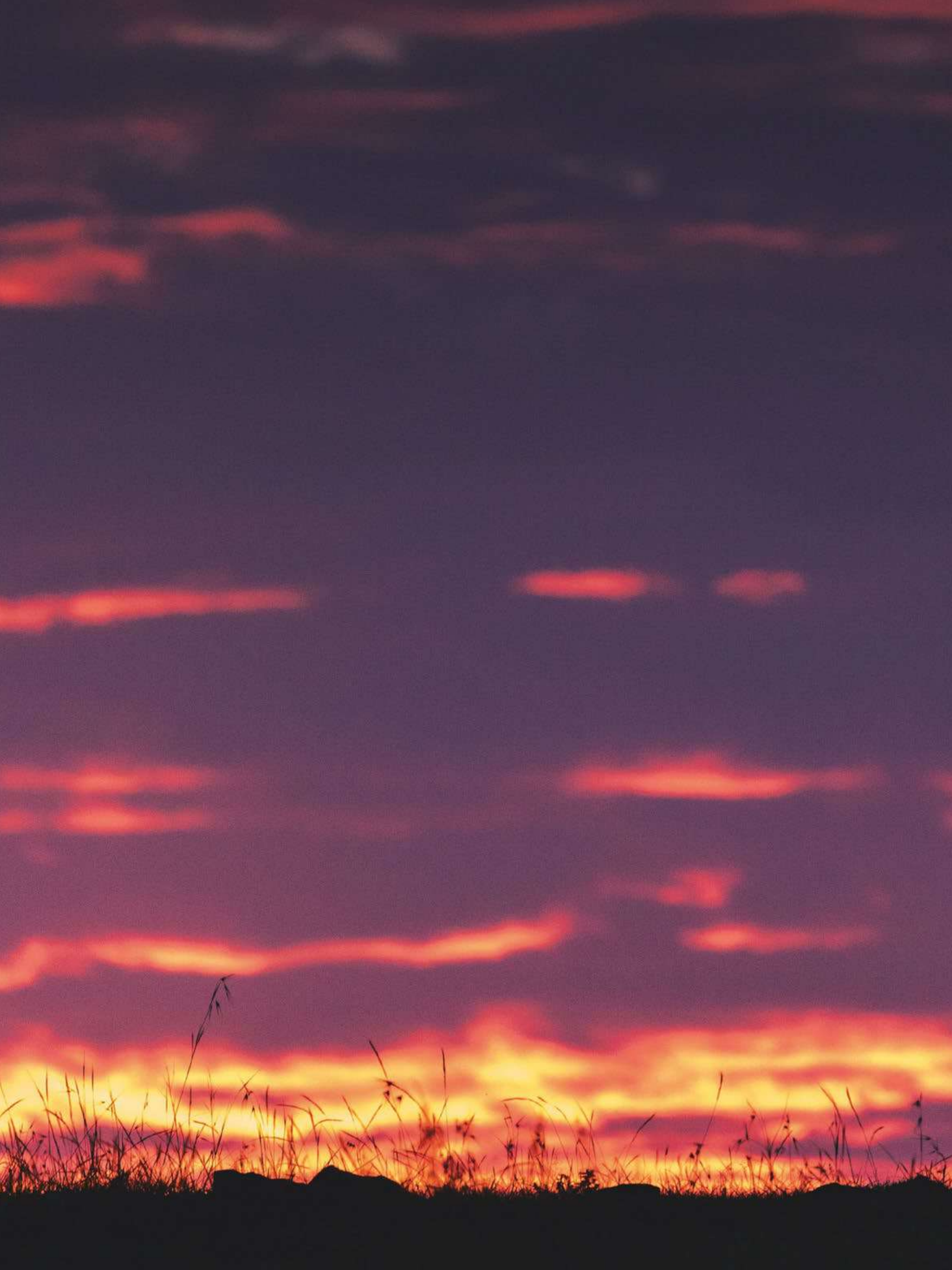
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Out of Africa

For many photographers a photo safari is a dream trip, but does the reality live up to the promise? **Phil Hall** finds out

Clambering aboard our small Safarilink Cessna at Wilson Airport in Nairobi, Kenya, on a warm June morning, the sense of excitement of what lay ahead easily overwhelmed any feelings of tiredness from the previous night's flight from London Heathrow. In many photographers' eyes, I'd got the golden ticket: a photo safari on the Masai Mara in western Kenya.

Just the name Masai Mara conjures up exotic images – a land rich in vegetation, teeming with wildlife and packed with predators.

The Masai Mara National Reserve has almost become a victim of its own success, as many areas are crowded with tourists in minibuses, while large, unedifying hotels dot the landscape. Luckily, however, I was based in tented camps on both Mara North and Olare

Motorogi conservancies next to the National Reserve. Conservancies offer a number of benefits for photographers, not least the fact that vehicle density is controlled and responsible tourism is the name of the game.

Expert guide

To ensure my fellow guests and I got the best photographic opportunities possible, our guide for the trip was Paul Goldstein. Paul is a top-notch wildlife photographer with numerous awards to his name who has worked all over the world. He has – we were pre-warned in our trip notes before flying



KIT LIST**Shooting on safari requires careful preparation of kit and clothing****Camera**

I FOUND a Nikon D810 to be the perfect partner for my Masai Mara trip. While the D4S may seem a more obvious choice, especially with its tank-like build and blistering 10fps shooting rate, the D810's 36 million pixels meant that, if needed, I could be fairly aggressive when cropping an image and still get a decent file size out of it. The D810 is also a bit smaller than the hefty D4S, the AF is hard to fault and it handles like a dream. The only niggle is its relatively slow burst shooting of 5fps, but it didn't hamper me much.

My advice when going on safari is to take two bodies if you can. You don't want to be swapping lenses on the floor of the 4x4 in the heat of the moment and miss a cracking shot.

Lenses

A large and fast prime like a 400mm f/2.8 or 600mm f/4 is a tempting proposition. There's little or nothing to fault when it comes to image quality, while the large maximum apertures will not only allow you to isolate your subject, but also allow you to be a little more selective with your shutter speed without needing to boost ISO. With some optics costing thousands of pounds, they're a massive investment, especially if used infrequently.

Tempting though they were, I had concerns about the weight and bulk of these expensive pieces of glass. Shooting in the back of a 4x4, space

was going to be at a premium, and while I'd have a second body with me and another lens, I was worried I was going to miss shots, as the fixed telephoto focal length may be too restrictive. Perhaps the biggest sticking point for me on whether I should take a lens like this was the hand-baggage restrictions on my flight to Africa. With dimensions of 55x25x35cm and a maximum weight of 12kg permitted, finding something suitable to carry all my kit in was proving a headache.

In the end, I scrapped the idea of a prime and turned my attention to Nikon's 200-400mm f/4 and the company's latest 80-400mm f/4.5-5.6 lens. After a lot of agonising I opted for the AF-S 80-400mm f/4.5-5.6G ED VR that was kindly supplied by Lenses For Hire (www.lensesforhire.co.uk), which arrived, just as they said it would, the day before my trip. Not only would it do away with the need to pack my 70-200mm f/2.8, but it was also only slightly bigger and the flexibility of the 5x zoom was too tempting to resist. Admittedly, I could have been compromising on my maximum available aperture and possibly out-and-out image quality, but I wasn't disappointed with the results one bit. You can see my field test of this lens in AP 8 August.

I also packed a 24-70mm f/2.8 as it offered a versatile zoom range, but while it had its uses, I regret not opting for something even wider. A 16-35mm f/4 would have been ideal when shooting low and trying to capture those large African skies.

Below: Sunrise lights up the Masai Mara
Nikon D810,
24-70mm, 1/60sec
at f/6.3, ISO 800

out – his own style of teaching (in fact, the exact warning read: 'For those who are over-sensitive, shrewish or have an egg-shell personality, it's probably best to avoid this safari.') As well as Paul, we also had expert local guides shepherding us around with their encyclopaedic knowledge of the area and the animals that inhabit it.

The vehicles we used were ever-dependable Toyota Land Cruiser 4x4s, that were perfect for the varying terrain on the Mara and were decked out specifically with photographers in mind.

Bottom: A lioness caught in the early morning light
Nikon D810,
80-400mm,
1/8000sec at
f/5.6, ISO 800



Open-roofed and open-sided with camera platforms, they provided a range of shooting angles and their supplied beanbags offered a stable platform from which to shoot (tripods are a no-no, and in Paul's words 'are for losers'). For when our batteries ran low, there were also dedicated (UK-spec) plug sockets to allow charging on the go.

The game drives

The game drives are where we put in the long hours. Early starts meant we were on the move before 6am to get the first glimpse of sunlight as it broke over the horizon. Even if the wildlife decided to keep a low profile at this time of day it wasn't a wasted morning, as lone acacia trees made perfect subjects to bring into silhouette against a dramatic sky. We had to be prepared to work fast, though and

'One morning we tucked into breakfast not 15 metres away from a sleeping leopard'



ALL PICTURES ON PAGES 10-15 © PHIL HALL

under our guides' supervision we'd jump out of our Land Cruisers and grab a couple of shots before clambering back in. As we weren't using tripods, we often had to boost the ISO or shoot at wider apertures than we'd have liked.

Above: This leopard slept off a kill from the night before
Nikon D810,
80-400mm,
1/100sec at f/5.6,
ISO 800

When the wildlife did play ball as the sun came up, we had to be prepared to make the most of it. Our last morning saw us come across a pride of lions that had just made a kill, and the low angle of the sun created some wonderful side and backlighting as the cubs played and the adults sauntered around. In these conditions, I avoided letting the camera take the metering decisions as it often tried to 'correct' the exposure, resulting in a lighter than desired image and losing the atmosphere of the scene. Instead, I wanted to force the camera to underexpose the scene so the rim-lighting round the subject wasn't blown out, and simultaneously try to create a semi-silhouetted effect.

Patience

The early mornings ensured that there was only time for a quick tea or coffee before setting off, which meant we got to enjoy picnic breakfasts in the back of the 4x4s once there was a lull in the action. One morning it

Below: Lion cubs play together as the sun comes up
Nikon D810,
80-400mm,
1/1000sec at
f/5.6, ISO 500





Kicheche Camps

ESTABLISHED in 2000, Kicheche Camps are beautiful tented camps that are set in the heart of wildlife-rich conservancies. With three camps in the Masai Mara and one in Laikipia, they consist of between six and eight guest tents and provide an incredibly intimate atmosphere within the bush.



Above: Capturing movement makes for far more dynamic shots
Nikon D810, 80-400mm, 1/30sec at f/25, ISO 160

Below: An impala fawn runs for its life
Nikon D810, 80-400mm, 1/2500sec at f/5.6, ISO 400



Go slow

One of Paul's key teaching points is to move away from generic wildlife shots and aim for something a little more special. One approach is to really add a sense of movement by dropping the shutter speed. Initially I found the temptation to keep the shutter speed high, but the abundance of chances to shoot a variety of subjects means you soon relax and are willing to take risks.

For the shot above, we'd been out

with a family of four adolescent cheetah cubs and their mother since dawn. As they began to become more active, the cubs started to interact and play together, chasing each other around the bush. Dropping the shutter speed down to 1/30sec, I was able to pan with these two cubs as they played in front of us, capturing something that has much more energy than one shot at 1/1,000sec.

Camera set-up is important, with

➤ involved tucking into Scotch eggs not 15 metres from a sleeping leopard dangling from a tree branch in front of us.

Staying out on the savannah for long game drives meant we had the advantage of spending more time following our fauna, and Paul and our guides had a complete understanding of their behaviour and habits.

A perfect example was a morning when we followed a mother cheetah and her cubs on a hunt across the bush, and studied them as they came upon their prey. Our guides' understanding of where the animals would come from meant we were perfectly positioned, ready to catch all the action. It was a long waiting game and we saw some people from other camps move on, but our patience paid off. Not only did we see the first chase from the mother as she went after a young impala fawn, but we also got to capture the often hard-to-watch aftermath as she took the fawn back still alive so her cubs could practise their hunting skills on it.





A lion and lioness push their way through the bush
Nikon D810, 80-400mm, 1/500sec at f/5.6, ISO 500



'The Masai Mara is a photographer's dream – regardless of what you shoot normally'

back-button focusing being particularly useful. AF activation was done solely via the AF-ON button on the rear of my Nikon D810, with the shutter button only responsible for triggering the shutter. With the camera set to continuous AF, I could quickly swap between moving and static subjects, making it a much more intuitive, quicker way to work out in the bush.

Final thoughts

Before I embarked on this trip I was perhaps naïve to think that all safaris were the same, but that couldn't be further from the truth. While you can easily get bussed around and mentally tick-off the wildlife you come across, there's no substitute for putting the time in with guides who are passionate about their subject and care about the animals' welfare. The Masai Mara is a fabulous landscape that's teeming with wildlife and bathed in wonderful light. It's a photographer's dream – regardless of what you shoot normally.

KIT LIST

Image editing

ONCE you're back in camp in the evenings, you'll be looking over your images from the day, often with a crafty beer in hand. There's no doubt MacBooks are a popular choice, but I took a Microsoft Surface Pro 3 tablet with stylus pen and an optional keyboard. Running Windows, I was able to use a fully fledged version of Lightroom CC as you would on a desktop or laptop, but with the added advantage of being able to flip to a more touchscreen friendly workspace.

Accessories

WITH the 80-400mm lens easy to handhold and plenty of shooting platforms with beanbags in the decked-out Land Cruisers, there wasn't the need (or space) to use a monopod. Tripods are also unnecessary, although I did pack a small Manfrotto PIXI mini tripod just in case even though I never used it.

There's nothing to stop you from packing a load of graduated ND filters for those early morning and late evening landscape shots, but I found that as you're often working fast, you don't really have the time to take the methodical approach that you're afforded in the UK. By the time you've jumped out of the 4x4 and got your shots, it's time to find your next subject. What is useful, though, is a polarising filter, as it allows you to really bring out the blue in the sky, cut down reflections and boost contrast.

Everything was packed into my trusty Lowepro Vertex 200AW backpack. It happily took two bodies, both lenses, the Surface Pro 3 tablet, chargers, leads, card readers and a host of other bits.

The Microsoft Surface Pro 3 was perfect for editing shots in the evening



Clothing

YOU don't want to turn up dripping in camo gear, as it will immediately scream 'amateur', but you will need suitable clothing. With potentially long days away from camp, you need to be comfortable. Early starts mean a warm fleece is a must, but as the day hots up you'll want something cool with long sleeves – a decent, lightweight technical long-sleeve T-shirt is a good bet. You may want to wear shorts, but again, it's better to keep covered up, so something like a pair of Craghoppers NosiLife convertible trousers that can be quickly turned into shorts are perfect. Plus, they have insect-repellent technology, which is a huge bonus on a trip like this.

You will also need a large, wide-brimmed hat to keep the sun off your face, while a decent pair of technical shoes are useful. Sandals may be a good idea (without the socks), as you can easily slip them off and stand on your seat to get a better vantage point.



Shooting the



After a busy morning watching the migration on the Masai Mara, **Phil Hall** spoke to wildlife photographer **Paul Goldstein** for tips on getting the best out of a safari

What's your advice when it comes to kit?

Gear's everything, but you shouldn't let it take over your safari. You want to take hundreds of good pictures, not be worrying about your kit. I'd love to say it's all about the photographer, but nowadays it isn't. The big, heavy lenses do give you faster, sharper and often quicker pictures. I always think there are two critical lenses you should have with you: a good long lens and a good wide one.

What makes a great safari shot?

Thousands of people go on safaris all over the world and they all come back with very similar photographs. What I try to teach people more than anything is to come back with something that no one else has, nobody else can possibly take, and finally, something that will elicit a strong opinion, even if it's a bad one. It's much better than someone saying, 'Oh, I can see what you've tried to do there,' or, 'Oh, that's nice'. It's just patronising. Be bold with the photograph, whether that's the shutter speed you use, angle, time of day, backlighting or all these things.

By combining these facets, you can get something extraordinary.

We've all seen the classic shot of a lion lying beautifully with sun on it. However, a lion shaking off a load of water, or a lion moving through long grass at a 1/3sec, is so much more exciting.

'Come back from safari with an image no one else has – something that will elicit a strong opinion, even a bad one'

How important is editing?

You've got to be brutal. I sometimes speak to people at the end of a safari and they've taken 4,000 images. I don't want to be the friend who has to go round and look at all those. At the end of the day when we're driving back and it's a bit darker, I'll delete the garbage just by using the screen on the camera. My default isn't, 'I'll fix that later' – I just bin them. If you've got to spend forever processing images, that's not photography. It's

not what you took and it's misrepresentation. So I spend only 10-20 seconds processing in Lightroom (only more if my slow shutter speed has revealed marks on the sensor!) and then I'll back up the best ones, rather than importing thousands onto a hard drive, which is where they'll stay. At the end of a safari, I might have 30-35 images that I particularly like.

Why the Mara?

The simple fact is that it has more animals than anywhere else. People may have heard of the Kruger National Park in South Africa, but you take a square kilometre of the Kruger and a square kilometre of the Mara and there are 10-11 times as many animals. That's important, but most importantly, you have these open plains of grasslands that make it not only easier to see, but also make the backdrops so dramatic. Far better than if you're trawling round thick, poorly lit bush looking for animals.

Masai Mara means 'spotted plains', and you have these amazing acacia trees that dot the plains as well as towering escarpments. You also have a sky that's not only inspirational, but also frightening and photogenic. It has the best concentration of big cats. We can drive off-road in the conservancies and it's extraordinarily prolific and we're often on our own. Add things together with the best guides in the business and vehicles designed for photography, and it's an intoxicating cocktail.



Masai Mara

PAUL'S TOP TIPS

Research

Do plenty of research on the actual safari you're taking – what the operator promises, and what he or she can actually deliver. Also, research the best times of year to see wildlife and particular species. If the cost appears desperately cheap, don't expect much time in the places that matter. The most important parts of any safari are the guides (are they properly qualified?), the vehicles (are they properly designed for long days in the saddle?) and time – quality time actually in the game areas, not just driving there crammed in a minibus.

Kit

Spend your money on a fast lens, rather than be talked into a high-tech, top-of-the-range camera. Most DSLRs know their onions now, but can be let down by shoddy lenses.

F-stop not mm

Don't be seduced by a huge millimetre number if the f-stop is too high. Just like a good pair of binoculars, the quality of the glass is the medicine here, not the distance multiplied.

Graft

Get up early, as you want to be in position long before dawn. If the safari

advertises that you go out at dawn, you have booked the wrong one. Be prepared for long, hot days but these long hours give you time to assess your quarry properly.

Be bold

I'd prefer to see an audacious image with several flaws than yet another portrait in good light that I've seen too many times before. If you're prepared to fail when gambling on shots, the potential rewards are huge.

Sorcery

Digital manipulation – just don't. Areas like the Mara are the most prolific game areas in the world. You get many opportunities and if you then feel you have to spend forever processing your image, you're a fraud – no doubt a computer nerd of note, but a fraud all the same. If your image takes more than 15 seconds to process it's not really yours, so delete it. I want to see what people take, not what they manufacture. So get it right, or almost right, when you press the shutter.

Enjoy it

If you relax, study the animals and try to guess their movements – then experiment a bit – your end results will be far better.

EXODUS TRAVELS offers a wide range of wildlife and discovery holidays. Paul Goldstein guides various photographic departures throughout the year. The trip Phil took was based on a Kenyan Photographic Safari run by Exodus Travels at Paul's own tented camp in the Masai Mara. Prices start from £3,799 and include flights from London, accommodation, game drives every day and all meals, as well as photographic coaching from Paul.

Keen wildlife photographers will also be interested in Paul Goldstein, and his good friend, Mark Carwardine's photographic charter in Spitsbergen, Norway (June 2016), offering a chance to explore the remarkable Svalbard archipelago in 24-hour daylight. Prices start at £3,899 excluding flights, but including 11 nights' accommodation on the ship, all meals and coaching by both Paul and Mark.

Amateur Photographer readers will receive a signed copy of Paul's most recent photographic book, *Predator*, when booking either trip by 31 October 2015. Just mention *Amateur Photographer* at the time of booking. Call 0845 863 9672 or visit www.exodus.co.uk.



Making the switch

Three top photographers reveal what was behind their decisions to switch from their DSLRs to the **Fujifilm X Series** range of cameras



DAMIEN LOVEGROVE PORTRAIT

Damien has forged a successful career as a high end wedding and portrait photographer

IT WAS about four years ago that I got a Fujifilm X100. I saw it at the Photokina photography fair, and it was so beautiful and retro I could tell straight away that it was going to be a machine that was lovely to use. I didn't need it, I desired it and decided to buy it. I kept bringing it out at shoots and it just transformed the way I worked. It felt totally natural, while the fixed lens meant I didn't have any decision-making to do.

I then added the X-Pro1 with XF18mm F2.8, XF35mm F1.4 and XF60mm F2.4 lenses. Its first proper outing was my road trip of Route 66. My finance director (Julie, my wife) wouldn't let me

put the X-Pro1 camera purchase through the business as it was not an absolutely necessary expense saying, 'You have a perfectly good Canon camera kit already'. So I paid for the Fujifilm X-Pro1 kit out of my own savings – that made it feel even more special.

The X-Pro1 was a joy to use and the images it gave me matched my Canon EOS 5D Mark II for quality. I never picked up the Canon again and I'm now using the Fujifilm X-T1 for all my day to day shooting. There's lots to love about it, but its flip-out screen is perfect for me. I like to shoot from the hip, and use it like a waist-level viewfinder. It allows me to

communicate with my subject without having this great big block in front of my face.

All the Fujifilm XF lenses are amazingly sharp wide open and that's where I like to use them most of the time. The XF35mm F1.4 lens is great at wide open for intimate portraits with a wonderfully controlled bokeh.

The Fujifilm advantage is that the system is small, offers super image quality and above all else is a joy to use. The fun I get from photography has a lot to do with the kit I'm using and I've never felt more creative than I do right now. I've said goodbye to DSLRs for good.

© DAMIEN LOVEGROVE

For further information, and special offers and competitions visit www.amateurphotog



© PAUL SANDERS



PAUL SANDERS FINE-ART LANDSCAPES

Paul left his role as Picture Editor of *The Times* in 2012 to pursue his passion for fine-art landscape photography

THIS is not the first time going compact has been a feature of my life. Back in 2004 I was instrumental in the way *The Times* changed its view of photography, when it downsized from a broadsheet to the more modern and convenient compact format. That was a change that required a leap of faith, commitment and patience.

I swapped to the Fujifilm X Series from a DSLR and 5x4 large format camera, because I found the cameras effectively became a barrier to my photography; but freeing myself up with a smaller and lighter body and limiting my lens choice took the indecision out of shooting landscapes. Without the camera acting like a brick wall in front of me, it made me connect with the landscape much more than I had before. Instead, the camera is now just something I see the landscape through and something with which I'm able to translate my ideas and imagination.

The lens I use most is the FUJINON XF23mm F1.4 – I absolutely love it. It stays on my camera quite a lot of the

time, but I'm also very fond of the XF56mm F1.2 for landscapes as I tend to find that if I close in a little bit I get much more interesting compositions.

My favourite thing about the X-T1 is its electronic viewfinder. I utterly love it. I thought I'd hate it, but then fell for it almost straight away. I really like the fact that I can see exactly what I'm getting before I press the shutter. It means I don't spend a lot of time with my eye away from the camera, and I'm not constantly 'chimping' the back reviewing shots. I can see the tones change as I alter the exposure while I look through it, and the coverage and size are wonderful.

I'm happy I've made the switch and for the second time in my photographic life going compact will lead to interesting and challenging times – but I know that I've made the right move for me.



© MATT HART



MATT HART STREET AND EVENTS

Matt is based in Liverpool where he puts his passion for black & white into practice and runs street photography workshops

I'M WHAT you'd call a candid street photographer. I don't, generally, shoot people when they know I'm looking at them. Funnily enough, my main line of work is shooting events, where I'm always talking to people, interacting, getting them to pose in a certain way; but on the street it's the complete opposite – I don't talk, don't make eye contact, nothing.

When I changed over to digital, I found DSLRs to be too big and bulky for my work. Also, when I was going out shooting street photography, the cameras were so large that I was getting noticed. When I did any events work, I was just getting worn out as I was lugging all this kit around. I'm not getting any younger, and carrying around huge DSLRs and the massive kit that goes with them became a problem. So I changed over to the Fujifilm X-system basically for size, and then found out how

brilliant they actually were.

I shoot a lot with the Fujifilm X100T and I love that camera. It has a fixed lens equivalent to 35mm, but if I'm using other Fujifilm cameras like the X-T1 or X-T10 for street, I use either the XF35mm F1.4 (50mm equivalent) or the new XF16mm F1.4 (24mm equivalent) so I've got one to get me in a little bit closer and one to give me a wider view.

With a background in film, you'd think that my favourite element about the X100T would be the hybrid optical viewfinder, but I just love the rear screen. To be able to see what you're doing all the time without putting the camera to your eye is great.

The X-T1 is perfect for street photography because of three key factors: the tilting screen, its speedy shooting, and its small size. People don't recognise it as a professional-looking camera either, which makes it perfect for the kind of photography I like to do.



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LETTER OF THE WEEK

For the birds

Seeing David Tipling's photograph of swallows on a fence in AP 15 August (right) reminded me of a photographer I encountered recently at the RSPB reserve in Minsmere, Suffolk.

On the seaward side of the reserve was a huge group of sand martins using a barbed-wire fence as a perch, happily flying out and returning to feed their young.

A number of us had noticed this and queued patiently to get our shots. Then a person with the most massive kit took his turn and, when he finished, to the amazement of all the photographers remaining, marched through the perch site of the birds, scattering them and leaving the rest of us open-mouthed.

The birds failed to return and we lost the opportunity of a memorable front-on shot.

What I wish to convey to other photographers is that places like this are the birds' home, not ours, so go quietly and with respect to the animals – and don't be so damned selfish when there are others who would like to take



David Tipling's shot of swallows on a fence

advantage of an opportunity such as this. Ask yourself if you really want to give photographers a bad name.

John Penberthy, Surrey

I'm sure most photographers have had similar experiences, whether it's someone scaring off wildlife or intruding on your shot. And maybe it's just me, but I find it's usually the photographer with the most expensive, or largest, kit. I think we should write a charter for photography etiquette. What would you put in it? – Richard Sibley, deputy editor



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Expert inspiration

Isn't it amazing what you can get if you just ask? That's what Knaresborough Camera Club in North Yorkshire has found this year when strengthening its roster of judges and speakers.

We decided to turn to full-time professionals based in North and West Yorkshire using the internet to find them. And they accepted our invitations so willingly. There was a common theme throughout their positive responses: the opportunity to give something back to the art they so dearly love.

As a result, our recent programme has been jam-packed with insight and inspiration. So let's hear it for those professionals who, despite demanding schedules,

can find time to help amateurs like us enjoy our pastime.

Richard Bryant (chairman, Knaresborough Camera Club), North Yorkshire

It's great to hear the experiences of professional photographers. The stories they tell can be so varied. Some will fascinate you with the lengths they go to, while you may learn a new trick or two to improve your own images – Richard Sibley, deputy editor

Tripod tribute

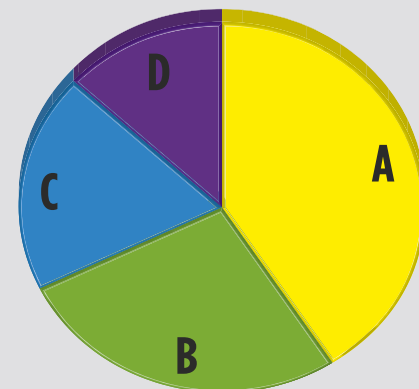
Andy Westlake's review of the Canon PowerShot G3 X (AP 15 August) was not very flattering. But I'd like to congratulate Canon for including a socket for an

anti-twist or video pin next to the tripod socket.

I've experienced extreme frustration when my SLRs have drooped on a tripod in portrait mode, by swivelling round on a camera plate equipped with a pin that would have held the camera firm if only its base had a corresponding socket. I hope Canon will include this on all its future bridge and interchangeable-lens cameras, and that other manufacturers will follow suit.

Chris Newman, Hertfordshire

This inclusion is a nice touch that didn't go unnoticed in the AP office, and it does make you wonder why we don't see more



In AP 15 August we asked... Is there a future for camera clubs?

You answered...

A Yes, people with similar interests will always band together and learn from each other	41%
B Yes, it's a social thing as much as it is about photography	27%
C No, with all the information on the internet, social media and forums camera clubs are becoming redundant	19%
D I don't know	13%

What you said

'I'd like to have voted "Yes", because I hope camera clubs will continue. Unfortunately, my head says they won't, as my club is struggling to maintain member numbers and younger people don't seem remotely interested these days. They're happy to take thousands of images and share them online'

'I used to attend a camera club local to me. It frustrated me that the programme was the same old thing every six months. It went nowhere!'

'Considering that in the last five years at least three new camera clubs have formed within a five-mile radius of where I live, I guess the answer for me is "Yes". Digital photography has increased the number of people interested in taking pictures. If only a small percentage of these people then become interested in photography, then camera clubs have a future'

This week we ask

Has another photographer ever got in your way or ruined your shot?

Vote online at www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to www.facebook.com/Amateurphotographer.magazine. Forum members can also enter via the forum.



The 15 August issue's cover is from 2 January 1993. The winner is Bryan Metters from Lancashire, whose correct guess was the first drawn at random.

➤ **anti-twist pin sockets on cameras – Richard Sibley, deputy editor**

Star seminar

I just wanted to express my gratitude for the Nikon School seminar AP held on portrait photography with Kate Hopewell-Smith in August.

I'm much more interested in landscape photography, as I have always found people a difficult subject I registered for the seminar in the hope that I'd learn some tips that would open a door to the world of portrait photography for me.

Safe to say, 'You only blew the #@\$%&! door off!' Kate's coverage on the importance of light was a real eye-opener and an inspiration to push myself forward.

Please extend my thanks for a brilliantly pitched seminar. Keep up the good work!

Wale Omiyale, via email

Thanks, Wale! Glad you enjoyed it and learnt something too. Keep an eye out for our future seminars that will be publicised – Richard Sibley, deputy editor

Model mistake

I feel I must express a point that is continually ignored in many publications – crediting the model. Time and again we



Photographer Kate Hopewell-Smith at AP and Nikon School's seminar

see some excellent images by a photographer and the model rarely gets a mention. Working with a model is often teamwork, with the model being as creative as the photographer. Yet this aspect of the model is not given a mention in many publications.

The AP 22 August issue's cover is a portrait of Helen Diaz, and she is also featured in Damien Lovegrove's excellent *Hollywood glamour* article, but there's not a single mention of her anywhere. Admittedly, Carla Monaco and Lora Brisland are named, but nonetheless it does seem to be acceptable to dismiss the value models add.

I work with models on a regular basis and it's highly frustrating to see their efforts devalued by the lack of acknowledgment. AP is not

the only publication guilty of this, but it is one I happily subscribe to. Please can you try to credit models and make-up artists in articles – it's not much to ask and it acknowledges that there's more to taking an excellent image of a model than just clicking a button.

John McNairn, via email

Very true, John. We do try to mention the model when we shoot in-house, notably with our *Classics Revisited* series. However, when contributors write articles we're reliant on them to supply that information. Your point is duly noted, though, and yes, a good make-up artist should also be credited – Richard Sibley, deputy editor

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Email appicturedesk@timeinc.com

Subscriptions

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Telephone 0330 3334555 or +44 (0)330 3330 233 (overseas)
 One year (51 issues) UK £150.55; Europe €259;
 USA \$338.99; Rest of World £221.99

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Special thanks to The moderators of the AP website Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

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Printed in the UK by Polestar Group

Distributed by Marketforce, 5 Churchill Place, London E14.
Telephone 0203 787 9001

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In next week's issue On sale Tuesday 8 September



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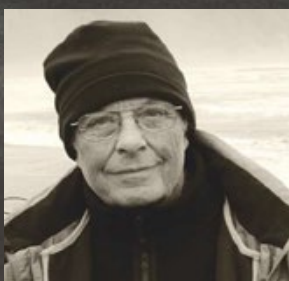
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Darkroom master



Top darkroom printer **Tim Rudman** has produced a book about Iceland that's been eight years in the making. He talks to **Steve Fairclough** about how the project was photographed and printed

It was back in the 1970s that Tim Rudman first contemplated photographing Iceland. Tim had always liked the idea of exploring, and the cold region seemed to be a wonderful opportunity, a wonderful landscape and an inspirational country. However, it took until 2007 for this to become a reality. An upsurge in the popularity of photographing Iceland deterred Tim for many years, but he finally took the plunge and the end result is his new book *Iceland: An Uneasy Calm*, which takes its subtitle from the constant underlying threat of volcanic activity on the island.

Tim's love affair with photography and printing dates back to the late 1960s, when he picked up a book by the late Sam Haskins. 'From that moment I knew that's what I had to do,' he says. 'I'd seen black & white photography used to document things for news, but I'd never seen it used in a sort of avant-garde way. It

was a revelation to me – tilting the image dynamically, using huge grain, blowing out whites, blocking out blacks for positive and negative space – and I just thought it was fantastic. Within two weeks I'd found myself a community darkroom and was teaching myself to print.' Other big early influences for Tim included Eugene Smith and Ansel Adams, but his printing skills are all self-taught via 'practice and experimenting.'

The rollfilm route

Fast forward from Tim's early 1960s' inspirations to the present day and Opas Books is due to publish *Iceland: An Uneasy Calm* in October this year. The images for the book were all shot on Ilford Delta Professional 120 rollfilm, mainly ISO 100 or 400.

'I use a Mamiya 645 camera because it's a nice compromise between 35mm and 5x4in,' says Tim. 'I used to use 35mm,



FILM PHOTOGRAPHY



'After dark, Iceland'
Selenium and
thiourea-toned
silver gelatin



➤ and I like its spontaneity, but the Mamiya 645 produces a bigger negative and it's not as static as, say, a 5x4 camera. I shoot mostly on aperture priority, but sometimes I have to shoot on shutter-speed priority because of the lighting or the effect I want. I don't have any other *modus operandi* other than to respond to what I see.'

Tim's kitbag also includes a Manfrotto Neotec tripod and a range of yellow, orange and red neutral grad filters. 'I use the orange filter quite a bit, but the red is a bit too heavy for my taste,' he explains. 'When I started I used prime lenses for everything, but then I got a couple of mid-range zooms. I used primes at the 35mm and 300mm end, and a couple of mid-zooms in between, because prime lenses left certain holes where you just couldn't get what you wanted. I've got a 35mm fixed, a 300mm fixed, a 55-105mm and a 105-210mm lens.'

Finding locations

Tim initially went to Iceland with two groups led by US landscape photographer Bill Schwab. He admits he's not generally

Above: 'Kirkjufell, Iceland'
Selenium and thiourea-toned silver gelatin

comfortable in groups, but accepts that it's a very good way of getting an introduction to somewhere he's never been. After his group trips he went back to Iceland with friends or with his wife, who shoots in colour. One of these trips involved being stranded in a whiteout on Iceland's highest road pass for eight hours before being rescued.

'I found photographing Iceland

initially very difficult, partly because I went with a group,' explains Tim. 'It was a great group, but I don't like to stand around with others and all photograph the same thing – it's not the way I like to work. For years I'd been photographing trees and lith printing them – then I went to Iceland and there wasn't a tree to be seen. I found that quite hard for a few days and I just couldn't get in



Right: 'Storm over Vestrahorn, Iceland'
Selenium and thiourea-toned silver gelatin



touch with the landscape, which was a surprise. Then, suddenly, it started to speak to me and it was OK.'

Tim admits that his picture composition isn't defined by rules. 'It's just instinctively what feels right,' he says. 'Sometimes it's immediate and sometimes it's elusive and you hunt around, change a little bit here and there, and work at it for ages – and then suddenly it'll click or it doesn't. You just have to try to find how it speaks to you and respond to it – I like to do that. Most of the places I go to now I try to go off-track and find somewhere that says "Iceland" to me, but isn't necessarily where everybody goes. It doesn't even have

to be anywhere very scenic, but with the right light you can just pick up some detail, such as a pile of rocks on the side or something that has a feeling of Iceland about it. Often that's not where people go to photograph, generally because it's not one of the tourist spots.'

Over the eight years of shooting his project, Tim estimates that he went to Iceland about 10 times. 'I spent anything from a week to the longest trip of six weeks,' he says. 'It's never the same – the weather's different, the clouds are different, the lighting's different. It may be covered in snow, raining or just sunshine. I've been pretty much every month of the year except

Here we see three examples of the kind of landscapes and compositions Tim had previously felt comfortable working with before visiting Iceland: 'Three and a Half Trees' (top), 'Eight Trees' (above left) and 'Montana Winter series #1' (above right)

'I'd never seen black & white film used in an avant-garde way. It was a revelation to me'

August and November/December. I've been there for the longest day and on the shorter days when, in the north, you're getting four hours of daylight. That's quite nice, but you don't have a lot of time to shoot. In summer, at the end of June, you can shoot all night as it never gets dark. It's a sort of soft twilight all night long.'

Tim's early images of Iceland were exhibited in Sydney, Melbourne and Ballarat, Australia, in 2010, not long after the eruption of the volcano Eyjafjallajökull, which caused widespread disruption to air traffic around the world. It was the curator of the Sydney exhibition who dreamt up the *An Uneasy Calm* strapline that has since has been incorporated into the book's title.

Darkroom equipment and printing

Tim's darkroom set-up includes, 'An old Leitz condenser enlarger and a couple of German diffusion-condenser enlargers'. He also deploys an F-Stop Timer, which he adopted after much encouragement from his friend, the late US printer Gene Nocon, who invented it. 'It's a much better way of printing, with such fine control and it's reproducible at any size you want to print,' says Tim. 'I just think it's a brilliant tool.'

Tim's images for the Iceland book were developed using Ilford Ilfotec DD-X developer with some negatives being intensified in selenium. 'The prints were exposed with a diffusion-condenser enlarger onto Ilford Multigrade Warmtone fibre-based paper,' he explains. 'I use the F-Stop Timer and a split-grade timer as well. Everything on this work was split-graded using two filters (a Gr.00 and a Gr.5). This gives you all sorts of advantages when you get the hang of using it. It's not lith – it's dual-toned.'

Tim continues: 'The use of split-grade printing helps to ensure that initially both contrast and time exposure accurately match the negative and paper, thus ensuring that subsequent printing manipulation is all about interpretation and is not rescue



'Moonrise,
Myrdalssandur, Iceland'
Selenium and
thiourea-toned
silver gelatin

'I just instinctively feel which composition is right – sometimes it's immediate, sometimes it's elusive and you hunt around and work on it for ages'

➤ work for exposure/contrast mismatching. It also allows greater local contrast adjustment by dodging during the Gr.00 or Gr.5 exposures, as well as when burning.

'I tried this project in lith, when I started printing after my first trip, and didn't like it. I printed a lot of the pictures in lith and it just didn't seem to suit it. I wanted it to have a consistency through the body of work and the temptation with lith was to tone all the icy ones and snow ones in gold so they were all a bit blue, and tone the other ones differently, but then it lost its identity a bit so I abandoned that.'

A more in-depth description of Tim's printing process features in his book and, with some exceptions, the silver-gelatin prints from the book will be available as limited editions of 25. A deluxe edition of the book will also be available with three special limited-edition prints that will be in one size only and are unique to the book.

Exhibition and upcoming projects

An accompanying exhibition for *Iceland: An Uneasy Calm* is planned for The Lightbox gallery in Tim's home town of Woking,

Surrey, from April-June 2016. 'I'm working on various other galleries to take it to,' adds Tim. 'I'd be very open to other interest if anyone would like to show it because I'd like to tour and may take it overseas if I can get support.'

Aside from the touring exhibition, Tim still has other photographic plans and projects for the future. 'I want to go to Greenland and spend some time in a village there,' he explains. 'I don't just want to cruise up and down the fjords – I'd like to spend some time on land.'

Tim adds: 'I've got a lot of work on trees, which is mostly lith and toned, that I've been working on for some time and I want to produce a book on that. I've had a touring exhibition in Australia on trees and I'd like to produce a large-format book of this. I've got a lot of negatives that I've never printed and I've got a lot of old lithable papers stored away in freezers, so I'm looking forward to that.'

'I like to keep experimenting. I have a scientific background, so I'm quite used to the "lab work ethic" of changing one thing at a time, noting it and keeping records, and I think that's really important when you're learning. I'm super-critical: "That will do" doesn't cut it.'

Biography

Tim Rudman began his involvement with photography in the 1960s while studying medicine in London. He taught himself to print in the darkroom and, with his distinctive style of black & white printing, quickly gained some early recognition and publication. His work has been exhibited in over 50 countries, gaining many top international awards. Today he is respected internationally as a photographer, printer, author and authority on darkroom printing and toning techniques, particularly lith printing

It won't do – if it's not right, do it again. When you make mistakes in the darkroom the most important thing is to figure out exactly what went wrong so that mistake becomes a learning step.'

Tim admits that he uses a small Panasonic Lumix model as a 'snapshot' camera, but says digital photography really doesn't interest him much.

'I've never yet made a digital print,' he says. 'I like making prints – it's a manual thing. You start off with a virgin piece of paper that you take out of a box, then you put light on it and you spread the light around with your hands, develop it and see it come up. You wait and then maybe you fix it and/or bleach it back and redevelop it in a different developer or tone it or do some local bleaching – whatever. Then you wash it and press it, and you end up with the same piece of paper with your artwork on it – the same piece you've handled all the way through. I like that, whereas seeing a virtual image on a screen and then pressing print just doesn't have that manual craft bit that I like.'

AP

To see more of Tim Rudman's work, visit www.timrudman.com. For more details about the exhibition, call 01483 737 800 or visit www.thelightbox.org.uk. Tim's book *Iceland: An Uneasy Calm* (£55) is available from www.opasbooks.com.





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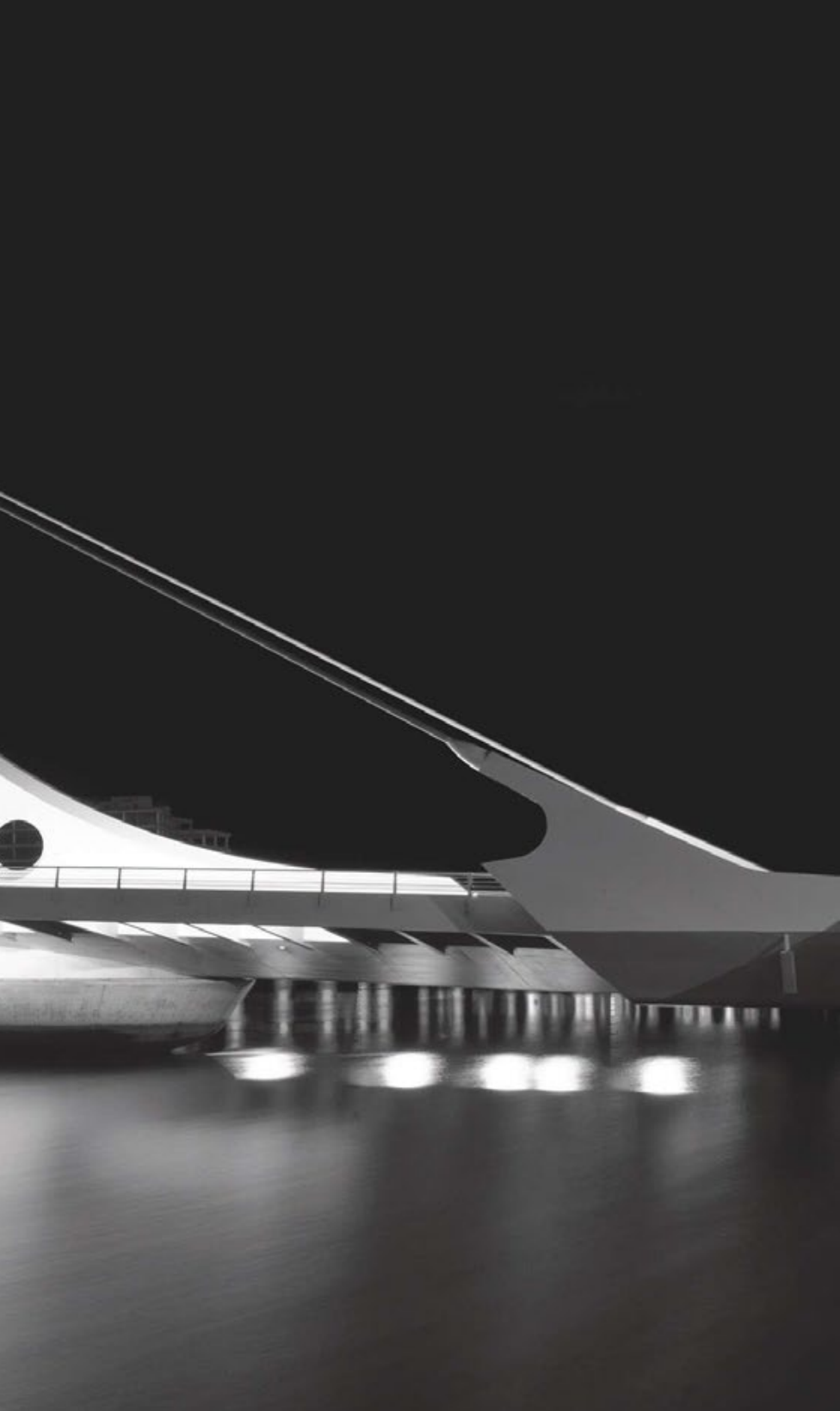
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Round Seven Lie of the land

FOR THIS round, we want to see your landscape and cityscape photographs. Landscapes and cityscapes have a lot more in common than first meets the eye. Both require the application of the most fundamental rules of photography, both are made or unmade by the light, and both can benefit from accessories such as filters. Both the landscape and cityscape require that you learn to break down the scene and mentally reduce it to its most essential components in order to make sense of chaos.

No matter what kind of location you're shooting, planning is a must, so make sure you know the area. Are you in the best position relative to the light and composition? How does the weather affect the scene? And, of course, try to shoot in raw as you'll have a lot more information to work with in post-production. While a shallow depth of field can look beautiful in these locations, also try maximising your depth of field. There's nothing more breathtaking than a sharply focused landscape.

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy15



This month's prize

Sigma 150-600mm f/5-6.3 DG OS HSM | Contemporary lens and USB Dock

The Sigma 150-600mm f/5-6.3 DG OS HSM I C is a lightweight, compact hyper-telephoto zoom lens that enables easy handling. It has a dustproof and splashproof mount, as well as a water and oil-repellant coating on the front and rear lenses. The 150-600mm f/5-6.3 lens boasts an updated Optical Stabilizer (OS) that features an accelerometer for improved horizontal and vertical panning – which is essential for bird and wildlife photography. Two switches have been added for ease of use,

including a new zoom lock that's capable of locking at any focal distance, and a manual override (MO) switch for improved control of focusing performance. An enhanced AF algorithm and Hyper Sonic Motor ensure quiet and fast autofocus. The Sigma USB Dock enables photographers to update firmware and customise features of the lens via Sigma Optimization Pro software, which is available as a free download. That's a total prize value of £1,238.99 for round seven.

HOW TO ENTER

To enter via email, follow the link at the bottom of this page. We need to know where and how you took your image, plus the camera and lens used with the aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, 3rd floor, Time Inc (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Plan your APOY 2015 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Night Life	Low-light photography	7 Mar	29 Mar	25 Apr
Going Abstract	Abstract images	4 Apr	26 Apr	30 May
The Wider Perspective	Creative wideangle	2 May	31 May	27 June
In Focus	Shallow depth of field	6 June	28 June	25 July
Up Close	Macro (insects/flowers/plants)	4 Jul	26 Jul	29 Aug
On the Street	Street photography	1 Aug	30 Aug	26 Sep
Lie of the Land	Landscapes and cityscapes	5 Sep	27 Sep	24 Oct
Shades of Grey	Black & white	3 Oct	1 Nov	28 Nov



© STEVE CLAYTON

Round Seven Lie of the land

Landscapes and cityscapes have more in common than you think. Here are some tips to help you



© STEPHEN CONNE

Shadows

NOT LONG after sunrise and not long before sunset, when the sun is low in the sky, you'll find the most remarkable light that perfectly shows off the form of three-dimensional elements. This light is often soft as it diffuses through multiple layers of cloud near the horizon, so it produces wonderful dark shadows. If you shoot towards the light you can fill your frame with backlit objects sporting golden haloes, graphic semi-silhouettes and skies with peachy hues.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to Time Inc (UK), Sigma and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc (UK)'s Amateur Photographer magazine and on Time Inc (UK)'s and Sigma's websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2015 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of Time Inc (UK), Sigma or their associated group companies. 22. Sigma shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by *Amateur Photographer*/Time Inc (UK) and all competition terms and conditions are bound by *Amateur Photographer*/Time Inc (UK) rules.

Pan stitches

PAN STITCHES are a lot of fun to produce. Place your camera on a tripod and ensure that the surface you're positioned on is flat. Set your camera to manual. You then need to pan your image from end to end, taking a picture at set increments. You should also make sure that there's some degree of overlap, as this makes it easier to later stitch your images together. Then, using Photoshop's Photomerge function, you can produce your pan stitch.

Night vision

IF YOU want to shoot a cityscape during the evening, find a spot where you can see the buildings and their lights to best effect. Place the camera on a tripod, and turn the mode dial to AV (aperture priority) mode – you want f/8 and upwards for a greater depth of field. Use your camera's self-timer or a cable release to take a photo with absolutely no blurring.



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Lenses

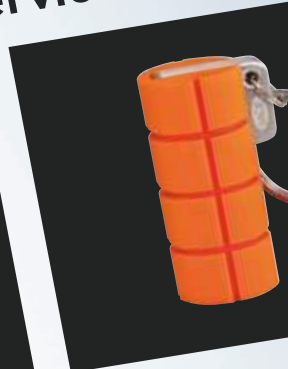
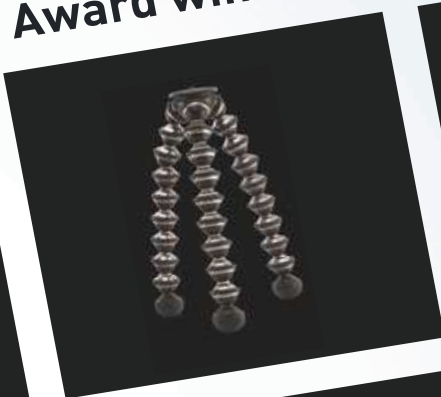
A WIDE lens such as a 24-105mm can give you a dramatic sweeping image of a city or landscape and provide coverage of both foreground and background. However, don't neglect the other end of the scale. Natural and man-made areas can consist of many fascinating elements. A longer lens such as a 70-200mm can help you to home in on some of the most interesting details of your subject and compress your shot down into a tighter frame.



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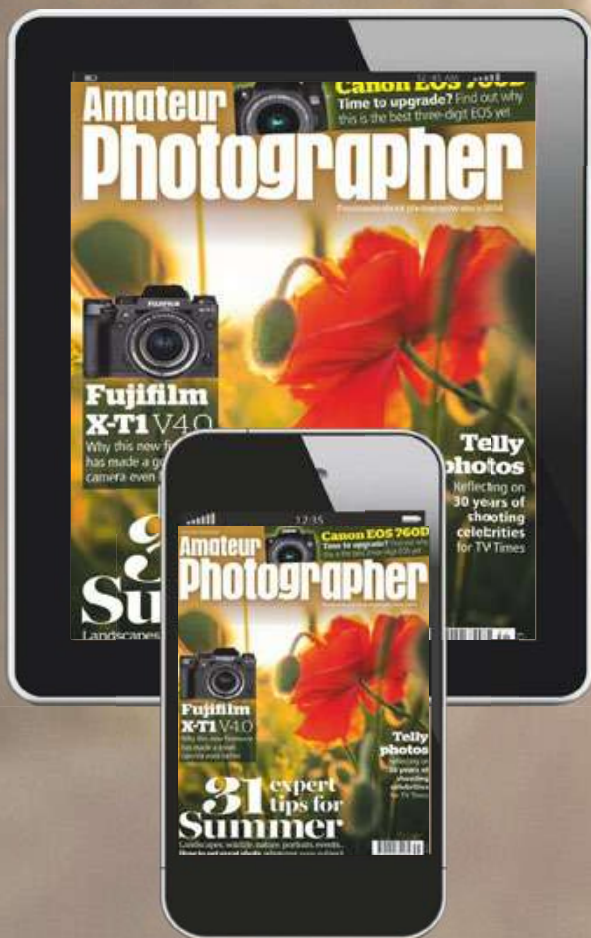
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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



A lack of clarity can make stars appear 'woolly'

BEFORE



Picture of the week

AFTER

Caravan at night Adrian Holt

Pentax K-30, 18-135mm,
30 secs at f/3.5, ISO 6,400

I HAVE seen a lot of earth/astro images recently, with features on the ground against a background of a dramatic night sky, and a good number have worked rather well. None, though, has featured a caravan in the foreground, as other photographers all opted for loftier subjects. I'm pleased Adrian has shot his version the way he has, as it allows us to make a stronger connection with the scene by including more down-to-earth subject matter because we can recognise something we might experience ourselves. The night sky belongs to everyone and can be enjoyed by everyone – and a campsite in the middle of nowhere might be the ideal place from which to appreciate it.

Adrian's stars are a little woolly, though, so I've given them a boost of clarity to increase the difference between light and dark midtones. I've also quietly increased the colour saturation for more 'fireworks'. It is, however, a remarkable shot, Adrian, and I hope you're pleased with it. It's a worthy winner of my picture of the week award. Well done.

Boosting the saturation and difference between light and dark midtones helps add extra punch



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 24. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Lips

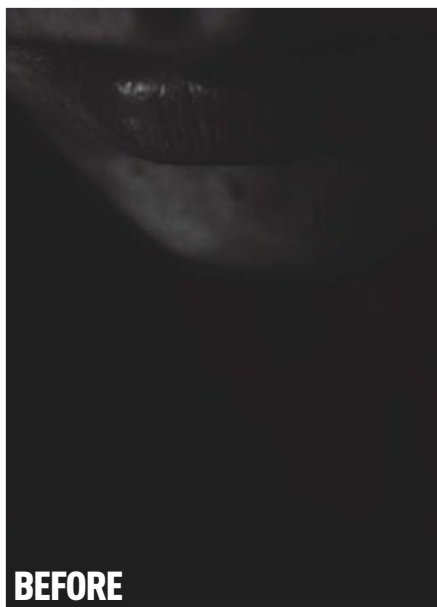
Ana Carvajal

Sony Alpha 37, 55mm,
1/20sec at f/5.6, ISO 800

I LIKE images that are less obvious and which suggest rather than shout, but I think we'd need an ear trumpet to appreciate exactly what Ana's shot of some lips and a bit of chin is trying to say to us.

It is altogether too dark, and the low-key theme masks the subject instead of making it mysterious. I suspect that the exposure has turned out this way because Ana wanted to separate the head from the details of the body in the lower half of the frame, but in consigning them to the shadows she has allowed the main area of the subject to become too dark.

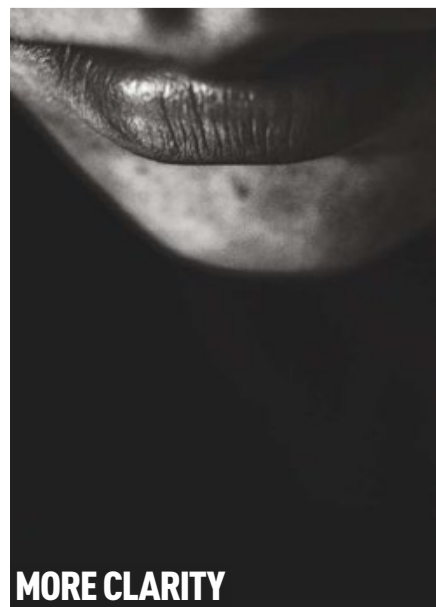
Contrast is really the key here, and by making a greater distance between the light and dark areas of the scene we could plunge the lower half into black, while still retaining the information we'd like to see in the face.



BEFORE
Stronger lighting was needed to produce better differences in tone

What was needed at the time was some stronger lighting that could produce the differences in tone required to make this shot work, but in the event of no strong lighting, a brighter exposure could have gone at least halfway to getting us there.

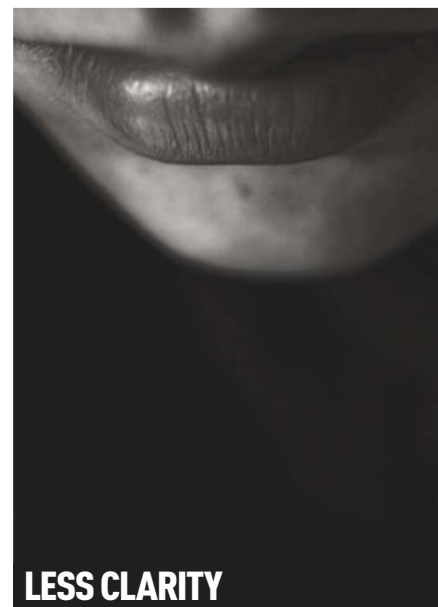
I've lifted the exposure by about 2 stops, and then used the clarity slider in Camera



MORE CLARITY
Increasing the exposure brings out the subject, but also highlights blemishes

Raw to increase the midtone contrast. The extra clarity has emphasised the freckles or markings on the subject's skin, which may not be ideal, so I produced another version with reduced clarity.

That has nicer skin tones, but the details of the background are trying to break through and are represented by tones that are



LESS CLARITY
For nicer-looking skin tones the clarity was reduced

coming apart at the seams.

Neither is ideal, but both give you an idea of what might have been achieved. As is always the case, getting lighting and exposure exactly right at the time of capture produces the best finished image. It's a nice idea though, Ana, with intriguing composition, and may be worth having another go at.



BEFORE
The 16:9 widescreen format suggests a more modern rendering than the scene itself



AFTER
Noise was reduced to appear more like a texture of the time

1860

Andrew Wood

Leica M6, 35mm,
f/2, Ilford Delta 3200

THIS is a rather nice attempt at making me feel as though I have stepped back in time to the Victorian era and the very dawn of photography. Andrew has picked an excellent scene and photographed it in fascinating conditions – with fog that conceals the background, but

which highlights the elements in the foreground and middle distance. I love pictures in foggy conditions, and Andrew's image really works rather well.

I have to say, though, that I'm not totally transported, as there are a couple of things that are a bit distracting and which perhaps give away that this picture was taken today – and not in the 1800s. The first thing that strikes me as being out of place is the format. The 16:9 widescreen shape of the picture suggests a

much more modern rendering of the scene than the black & white colouration wants us to believe, and also the frame isn't quite straight. Large-plate cameras were not universally held dead level, but in the time it took to set them up the photographer would usually make the effort to ensure that the tripod head was level and that objects in the scene were not going to be leaning too much to any one side. I also think the noise is a little heavy for a picture taken in an age when

emulsions were painfully slow.

I've straightened the frame and added a portion to the top to illustrate what the picture might have looked like had it been recorded on a whole or half-plate format of the time – 8.25x6.25. I've also played down the noise a little and perhaps made it more like a texture than perceived digital annoyance.

While this is a lovely shot, Andrew, we need to remember when emulating the past to do so in every detail.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

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Nigel Atherton looks at a hardware-encrypted portable storage solution

At a glance

- USB pen drive in capacities from 4GB to 32GB
- Alphanumeric keypad with hardware encryption
- Brute Force Hack defence mechanism
- Works with Windows, Mac and other platforms

BILLED as the world's most secure USB flash drive, the iStorage datAshur's key feature is an alphanumeric keypad that allows the user to set up a 7 to 15-digit PIN code, with military-grade AES 256-bit hardware encryption. (It can also be configured with separate user and Admin PINs for corporate users.)

Housed within a dust and water-resistant protective aluminium sheath, the drive incorporates a built-in rechargeable battery to power the keypad and is ready to use out of the box, without the need for any software to be installed. The tamper-proof drive is compatible with Windows, Mac, Linux, Android and embedded systems, and features real-time drag-and-drop encryption. To use it, simply enter the PIN and insert the drive into your device. Two LED lights indicate that the code has been accepted (or not) and, once done, your content is automatically re-encrypted on removal of the drive. If you forget your PIN there's a reset function that destroys the data and creates a new randomly generated encryption key to allow the drive to be reused. In addition, a built-in 'Brute Force Hack' defence mechanism wipes the contents if the incorrect PIN is entered 10 consecutive times.

The buttons are, by necessity, quite small and require a firm press, but the use of an on-device keypad makes it more secure than using the computer's keyboard to input passwords. The encryption process adds no time penalty – it takes no more than a second for stored data to be unencrypted.

The iStorage datAshur is available in capacities from 4GB (£46.80) to 32GB (£118.80).

Hardware encryption

The datAshur offers military-grade 256-bit hardware encryption for maximum security.

Keypad

Use the alphanumeric keypad to enter a 7 to 15-digit PIN code of your choice. LED lights confirm the lock/unlock status of the drive.

Protective sheath

The rubberised drive feels solid and well made, but for extra protection it comes with a rugged aluminium sheath that is water and dust-resistant.

Amateur Photographer Testbench GOLD
★★★★★

ALSO IN THE RANGE

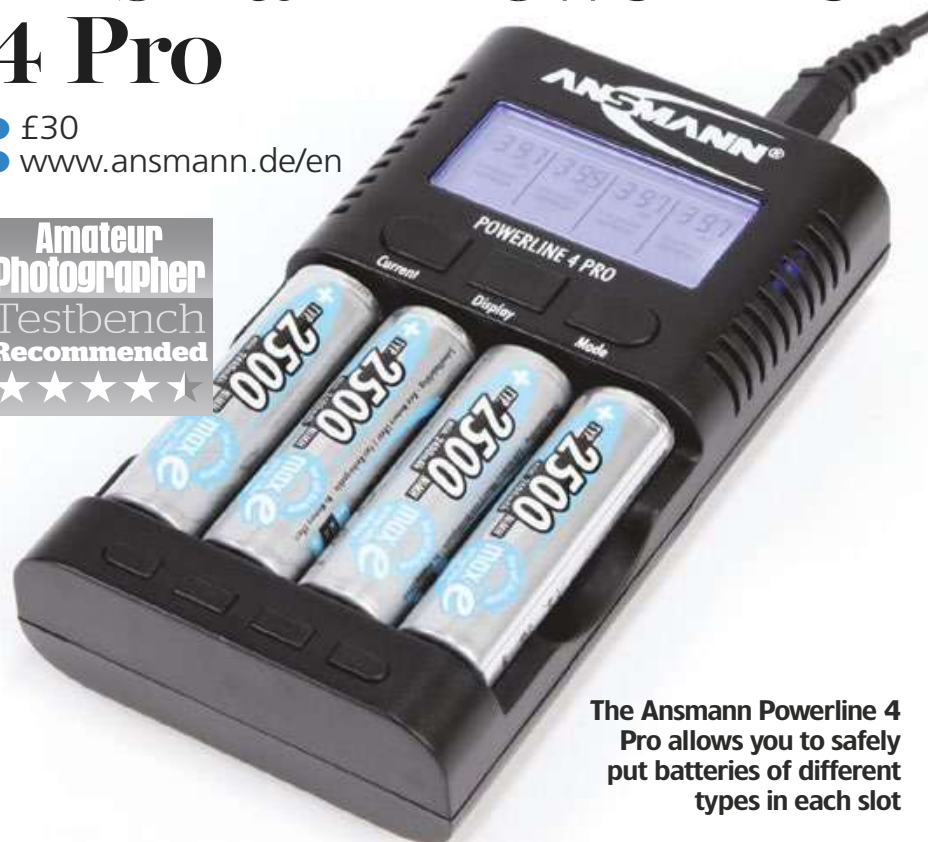
iStorage also offers a range of similarly encrypted storage solutions in various sizes and capacities using both SSD and HDD technology. The larger diskAshur PRO (right) is available in sizes from 500GB (£250.80) to 2TB (£394.80), and works in the same way as the datAshur. Handily, for those whose fingers may find the datAshur's keypad just a little too fiddly, it features a larger keypad that is also dust and water-resistant. As a bonus, it comes with an integrated USB 3.0 cable and as well as its own useful travel pouch.



Ansmann Powerline 4 Pro

• £30
• www.ansmann.de/en

**Amateur
Photographer
Testbench
Recommended**
★★★★★



The Ansmann Powerline 4 Pro allows you to safely put batteries of different types in each slot

IF YOU use off-camera flashguns frequently, then chances are you've also got several sets of rechargeable batteries to power them. Ordinary chargers will do a perfectly reasonable job of keeping them topped up, but if you want to get the most from your batteries, this is where a more sophisticated device like the Ansmann Powerline 4 Pro comes in. It's a well-made unit that takes four AA or AAA NiMH or NiCD cells, charging and monitoring each individually, which means you can safely put batteries of different types in each slot. There's also a 1A USB output, which can be used for charging a smartphone, and the package comes with both UK and EU plugs for the adapter unit, plus an in-car plug for charging on the move.

In addition to standard battery charging, the Powerline 4 Pro can also be set to discharge before charging to combat the memory effect of NiCds, test a cell's capacity, or run a refresh program, discharging and charging sequentially to bring batteries up to optimum condition. What's more, each slot can be set up individually. It's also possible to fast-charge a pair of AA batteries at up to 1,800mA compared to the standard 600mA.

I tested the charger with various sets of batteries and it did an impressive job, for example, refreshing a tired set of AA NiMHs from around 1,700mAh up to 2,300mAh, although this did take about a day. It was also able to resurrect some batteries that other chargers rejected.

The Powerline 4 Pro is relatively expensive as four-AA chargers go, but if you're a heavy user of rechargeable batteries it could be an excellent investment.

Andy Westlake



The package comes with both UK and EU adapter plugs and an in-car plug

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At a glance

- 42.4MP, full-frame Exmor R CMOS sensor
- 0.5in, 2.4-million-dot OLED EVF
- ISO 100-25,600 (standard), ISO 50-102,400 (expanded)
- 399 phase-detection AF points
- 5fps continuous shooting
- 4K video (100Mbps)
- £2,599 body only

Sony Alpha 7R II

The Sony Alpha 7R was revolutionary at the time of its release. **Michael Topham** finds out if the new **Sony Alpha 7R II** is a significantly improved successor



For and against

Stunning image quality with high levels of detail

Refined body design with improved handling characteristics

Wide autofocus coverage across the frame

Superb 5-axis image stabilisation to correct for camera shake

Large file sizes

Low battery life (290 shots using viewfinder)

Lacks touchscreen functionality

Where in the range



Sony Alpha 7 II
Price £1,245 body only

The Alpha 7 II sits beneath the Alpha 7R II and features a 24.3MP full-frame sensor with 5-axis image stabilisation and 117 autofocus points.

Sony Alpha 7s
Price £1,700 body only

The Alpha 7s has a 12.2MP sensor, an ISO range up to 102,400 (expandable to 409,600) and the facility to output 4K video to an external recorder.

Data file	
Sensor	42.4-million-pixel, full-frame Exmor R CMOS sensor
Output size	7952x5303 pixels
Focal length mag	1x
Lens mount	Sony E-mount
External mic	Yes, 3.5mm stereo
Shutter Speeds	30-1/8,000sec+bulb
ISO	100-25,600 (50-102,400 extended)
Exposure modes	PASM, auto, sweep panorama, scene
Metering system	1200-zone evaluative metering
Exposure comp	+5EV in 1/3 or 1/2EV steps
Drive mode	5fps
Video	4K and full HD
Viewfinder	2.4-million-dot, 0.78x magnification EVF
Display	3in, 1.2-million-dot LCD
Focusing	Phase detection with 399 points
Memory Card	SD, SDHC, SDXC
Power	NP-FW50 rechargeable Li-ion
Dimensions	126.9x95.7x60.3mm
Weight	625g (with battery and card)

The last time I laid hands on a Sony Alpha 7R was just after its launch, and at the time I remember holding onto what felt like something truly special. The Alpha 7R stood out from all other cameras for a number of reasons. Not only did it feature the highest resolution sensor in the history of Sony's Alpha line-up, but it was also successful at squeezing its full-frame sensor behind the E-mount and into a body that's a fraction of the size and weight of many DSLRs. The incredible level of detail recorded by its 36-million-pixel sensor put the Alpha 7R on a par with its high-resolution DSLR rivals. However, the limited number of full-frame E-mount lenses available back then – not forgetting a few handling and operational quirks – were factors that put some photographers off the

This shot, captured with the Alpha 7R II coupled to the FE 24-70mm f/4 ZA OSS Carl Zeiss T* lens, illustrates the faithful colour that's captured by the new sensor



thought of trading in their kit and switching systems.

Keen to iron out the criticisms of the original Alpha 7R, Sony has launched the Alpha 7R II. Although its styling and design may appear similar, there's a lot more than meets the eye and it's an entirely new offering that introduces innovative technology and many exciting features. Is this finally the full-frame camera we've all been waiting for?

Features

With so much to talk about, it's difficult to know where to start, so let's first focus on the Alpha 7R II's new sensor – which is the world's first back-illuminated full-frame chip with a resolution of 42.4-million-pixels. The new Exmor R CMOS sensor has never been used before in any other camera and the jump up from the

Alpha 7R's 36.4-million-pixels sees the 7R II edge closer to the 50.6-million pixel resolution offered by the Canon EOS 5DS and 5DS R. The sensor's back-illuminated structure is designed to enhance the Alpha 7R II's light-gathering capabilities, which is reflected in its sensitivity range. Unlike the original Alpha 7R that could shoot between ISO 50-25,600, the Alpha 7R II now covers ISO 100-25,600, which can be expanded to ISO 50-102,400.

To handle the vast volume of data created by the 42.4MP sensor, the Alpha 7R II is equipped with Sony's high-speed Bionz X image processor – the same engine as that used in the Alpha 7R. It allows the camera to shoot continuously at up to five frames per second, which, despite not being rapid by continuous shooting

terms, matches the continuous burst rate offered by both the Nikon D810 and Canon's EOS 5DS/5DSR models.

For those who don't want to get bogged down by shooting 42.4MP images, Sony offers users the option to reduce the image size to 18MP or 11MP. It should be noted, though, that these image sizes only apply to the JPEG file format and there's no option to select a smaller file size when shooting in the raw format, unlike some DSLRs. For those who shoot raw, the Alpha 7R II's raw files are typically 43-44MB per image.

Rather than relying upon a contrast-detection system for focusing like the Alpha 7R, the Alpha 7R II introduces a fast-hybrid AF system that comprises 399 phase-detection and 25 contrast-detection focus points. It is superior to the Sony Alpha 7 II's

hybrid AF system and covers up to 45% of the image area. With this, I expect to see a noticeable improvement in acquisition speed compared to the Alpha 7R, both with the attachment of full-frame E-mount lenses and other manufacturers' lenses, which I'll touch on shortly.

Another feature that we could foresee making its way into the Alpha 7R II was the 5-axis in-body image-stabilisation system that made its debut in the Alpha 7 II. This advanced technology has the ability not only to compensate for the familiar pitch and yaw movements, but also to correct for movements of the camera vertically and sideways. The fifth axis corresponds to the rotational correction around the lens axis, which is crucial for shooting movies and ensuring that high-resolution handheld

➤ images remain sharp. The benefit of having this new stabilisation system on the Alpha 7R II is to allow the use of shutter speeds 4.5 stops slower than would otherwise be possible. However, it also opens up the possibility of shooting stabilised images no matter what lens is mounted – be it a zoom with optical stabilisation built in or a prime lens without.

And the new features don't end there. The Alpha 7R II introduces a reduced-vibration shutter that's tested to 500,000 cycles and is designed to cut mechanical front and rear curtain vibration by up to 50% compared to the Alpha 7R. The electronic front curtain shutter is switched on from the main menu and a silent shooting mode is found just above it. Switching on the latter disengages the electronic front curtain shutter and engages the Alpha 7R II's electronic shutter. Although this doesn't provide users with the advantage of using any faster shutter speeds (operating up to 1/8,000sec like the mechanical shutter), it is completely silent and could be useful for those who like to shoot discreetly. Those who use the silent shooting mode will want to be wary of the rolling shutter phenomenon, though, whereby fast-moving subjects can appear skewed or distorted.

Elsewhere, there's a 0.5in, 2.4-million-dot OLED EVF that improves upon the Alpha 7R by featuring a double-sided aspherical lens that delivers a higher 0.78x magnification. Below it you'll find the same 3in, 1.23-million-dot display, which doesn't feature touch functionality,



The Alpha 7R II's sensor resolves fractionally more detail at ISO 6,400

but is the tilt-angle variety. Wi-Fi connectivity and NFC for instant pairing to compatible devices is supported, there's an anti-dust mechanism that can be used to vibrate away dust particles adhering to the sensor, and although there's no built-in flash, the hotshoe accepts Sony flash units as well as third-party alternatives. Also supplied in the box of contents are two NP-FW50 batteries that are good for around 300 shots each.

Build and handling

The Alpha 7R II's design might not be radically different to the Alpha 7R, but the small changes that



The Alpha 7R's image shows slightly more luminance noise at ISO 6,400

have been made combine to make it a much more pleasing camera to handle and operate. I never found the twin dials the Alpha 7R inherited from the NEX-7 to be the most enjoyable to use, and they're now replaced by slimmer dials that are better positioned and offer improved grip. The relocated shutter button now resides on top of the handgrip in a much more comfortable position, freeing up space for an additional custom button on the top-plate. The mode dial is fractionally larger and features a locking button, while the annoying lip above the screen that made it slightly uncomfortable



This shot was taken using the Alpha 7R II's black & white picture style

to use the menu and magnify buttons has been addressed by placing these on a 45° angle. The movie-record button is still awkwardly positioned on the corner of the body to the right of where the thumb lays to rest, and very little has changed with regard to the buttons and control wheel to the right of the screen.

Those with an eye for detail will notice that ISO has now been assigned to the four-way controller, replacing what was white balance on the Alpha 7R. Another small refinement is the way memory cards are now inserted into the side of the body,

Video functionality

SONY hasn't just concentrated on creating its best-ever stills camera with the Alpha 7R II, but it has also created a camera that's out to entice serious videographers with a mightily impressive video spec. The inclusion of 4K movie recording gives it an immediate advantage over the Alpha 7R, but it's the way it's capable of 4K internal recording with no pixel binning shooting in Super 35mm mode that sets it apart from what we've seen before in Sony's Alpha 7-series. Using the XAVC S codec it can record at a high 100Mbps bit rate in 4K, which is ideal for capturing fine movement details in movies, and 50Mbps is available in HD quality too. There's a list of other

professional video features, including 'picture profiles', which are becoming standard on most Sony cameras and allow you to fine-tune the look of movies by adjusting gradation, colour and detail before storing it as a profile for future use. 'Time coding' and the ability to shoot in 'S-Log2 Gamma' will also appeal to videographers wishing to create a wider dynamic range for smooth gradation with reduced whiteout and blackout. Just as you'd expect from a camera that's so well suited to videographers, it also features a pair of 3.5mm ports at the side of the body for audio monitoring and connecting an external microphone.

The microphone and headphone ports are now beside the Micro HDMI and Micro USB ports





which I also prefer to the way cards were pushed forwards into the original Alpha 7R.

In terms of its overall finish, Sony has strayed away from the clean, smooth, semi-gloss black finish of its forerunner, opting for a matt-black speckled finish that gives it a smarter, premium appearance. The hard plastic eyepiece on the Alpha 7R didn't offer much cushioning, so it's good to see Sony replacing this with a softer eyepiece, which provides increased comfort when the camera is raised to the eye. Just like the Alpha 7R, the Alpha 7R II employs top, front and rear covers made of a rigid magnesium alloy. These contribute to an extremely solid and robust feel. Adding to this, the rubberised grip is nicely sculpted and fits the hand very well.

Buttons and dials feature seals against dust and moisture, while the SD card slot and the areas of the housing that join together feature an interlocking system to prevent inclement weather and dust particles from reaching the internals. It's also worth noting that all FE E-mount lenses available for the Alpha 7R II feature sealing to the same level as Sony Alpha 7-series bodies, as do the HVL-F43M and HVL-F60M flashguns.

Those wishing to improve handling in the portrait format and hold two NP-FW50 batteries may be tempted by the new VG-C2EM battery grip (£249). Bearing in

mind a single battery only holds enough charge for 290 shots with use of the EVF, it's certainly worth considering. Although I didn't get an opportunity to use it with the Alpha 7R II, it's an accessory that will prolong shooting time before you have to swap batteries.

Performance

The Alpha 7R was criticised in a few areas of its performance, so it's good to see Sony addressing and improving the Alpha 7R II in this regard. Although the Alpha 7R's contrast-detection system seemed perfectly adequate at the time and has been issued with firmware updates since, in low light – and when paired with other lenses via compatible adapters – it's noticeable that it doesn't provide the fastest autofocus acquisition speeds by today's standards. Setting up the Alpha 7R alongside the Alpha 7R II and running a series of side-by-side comparison tests in both high contrast and low-light conditions revealed the new fast-hybrid AF system is a radical improvement on the Alpha 7R's contrast-detect system. While the Alpha 7R II locked on to subjects at a similar speed to the Alpha 7R in high-contrast conditions, it's when the light levels drop that you really appreciate how much faster and more responsive the Alpha 7R II's focusing system really is. Subjected to a low-light interior scene with the AF

Focal points

The Alpha 7R II provides all the sophisticated controls a serious photographer could ever want

PlayMemories

Sony's app download service lets users add new functions to the Alpha 7R II. There are apps for photo and movie effects, as well as others that allow your smartphone to function as the camera's remote control.

Customisation

The Alpha 7R II allows you to set the camera's buttons and dials as you'd like them. To make a change, simply head to the custom key settings option, which is located in the main menu.

Durable shutter

The Alpha 7R II's shutter is tested to 500,000 cycles and features a braking mechanism that's designed to cut mechanical front and rear curtain vibration by up to 50%.



Battery

A pair of rechargeable NP-FW50 batteries, the same as those used in the Sony Alpha 7R, 7 II and 7S are supplied with the Alpha 7R II. They're rated for 290 shots each when the EVF is used and 340 shots when users opt to use the screen. Extra batteries cost £65 each.

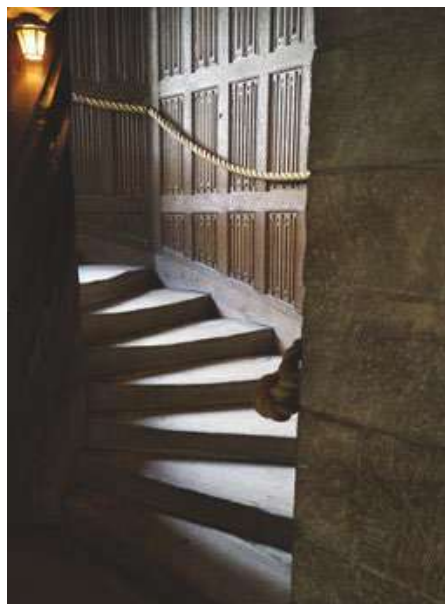
Memory card

The Sony Alpha 7R II has a single memory-card slot at the side. SDXC memory cards with a Class 10 or higher speed rating are required for XAVC S recording and UHS Speed Class 3 is required for recording at 100Mbps.





The zebra pattern metering function was used to preserve highlight detail



Users can be confident of pushing up to ISO 6,400 in low-light situations

illuminator switched off on both cameras, there was no contest. While the Alpha 7R took some time to acquire focus on a central subject, the Alpha 7R II acquired focus in a fraction of a second. I found similar results when I attached a Canon EF 70-200mm f/2.8 L IS II USM lens to both cameras, using the Canon EF to E-mount Mark III Metabones adapter that Sony provided for review. Compared to the original Alpha 7R that demonstrated hesitation at locking onto distant subjects, the Alpha 7R II locked onto the same subjects instantly with barely any fuss.

The developments that have been made to Alpha 7R II's autofocus performance make it a much more compelling choice for those wishing to use their existing lenses by mounting them via an adapter, including Sony users who may own Sony A-mount lenses and want to attach them via the LA-EA3 mount adapter (£129).

I tested the Alpha 7R II with both the stabilised Carl Zeiss Vario-Tessar T* FE 24-70mm f/4 ZA OSS lens and the non-stabilised Carl Zeiss Sonnar T* FE 55mm f/1.8 ZA prime. When E-mount lenses with optical stabilisation are mounted (such as the 24-70mm), the in-body 5-axis system teams up with the OSS system of the lens, with the sensor correcting for rotational and translational movements, leaving angular movements to be compensated for by the lens's stabilisation. With the electronic front curtain shutter and SteadyShot deployed, I found it possible to shoot pin-sharp 42.4MP images handheld as slow as 1/20sec. Just as I did when I reviewed the Alpha 7 II, I found

myself customising SteadyShot to the C2 button on the top-plate for quick access and I found it useful to set up silent shooting to the C1 button beside it.

Elsewhere, the metering system delivers consistently accurate exposures and the zebra-pattern function is particularly effective at indicating areas close to overexposure, making it obvious where there's a risk of highlight detail blowing out. The screen displays impressive brightness and excellent detail that's great for reviewing images. Just as before, a single hit of the playback magnify button instantly takes you in to 100%. The electronic viewfinder refreshes at high speed and offers visual aids, such as an electronic level. However, as previously reported on the Alpha 7R and Alpha 7 II, the colour it displays is slightly muted and lacking in saturation when you compare it to the scene captured by the sensor and viewed by your eyes.

Another area of improvement with regard to performance is the aforementioned shutter. Even with the Alpha 7R II's electronic front curtain switched off, the shutter is slightly quieter than the Alpha 7R. The loud 'slap' we criticised on its predecessor has been addressed, and it's now a much less obtrusive camera to use in situations when you'd like to work as discreetly as possible. Of course, there's the silent shooting mode too, which uses the electronic shutter. However, this doesn't feature Sony's new anti-distortion shutter technology, which was recently fitted to the Cyber-shot RX100 IV and RX10 II to minimise the effects of rolling shutter, but also to allow both cameras to shoot as fast as 1/32,000sec.

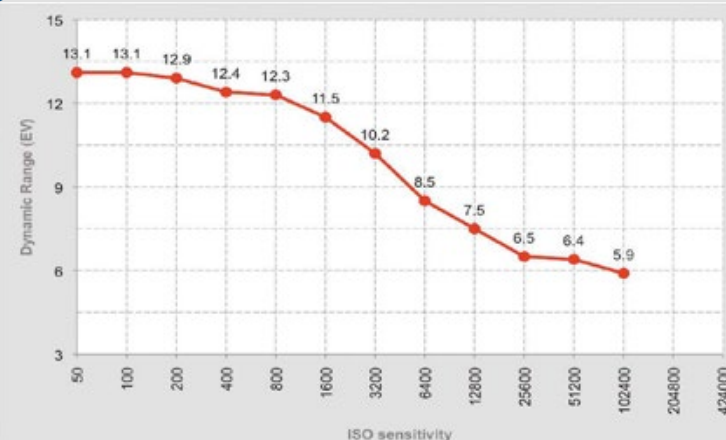


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

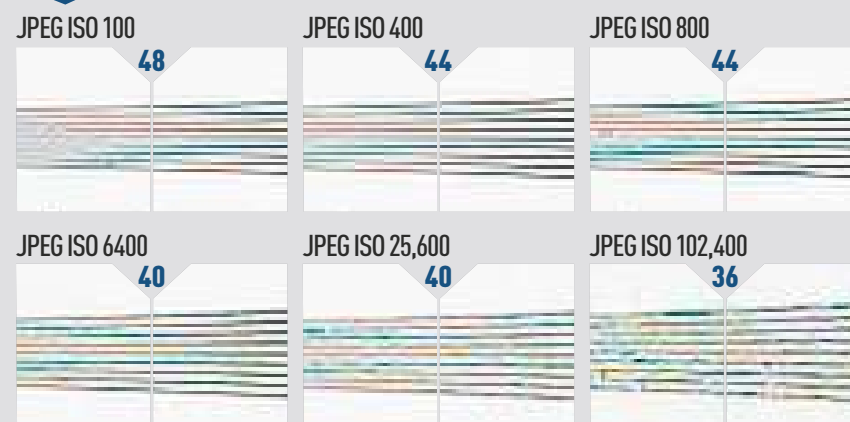
IT'S THE image quality produced by the Alpha 7R II's back-illuminated sensor that most people will be keen to read about. Those who've been waiting to find out how the sensor performs won't be disappointed – the 42.4MP sensor produces astonishing results both in the lab and out in the field. As you'd expect, it resolves finer detail than the Alpha 7R, and its 7952x5303-pixel resolution can produce a 22x15in or 57x38cm print at a critically sharp 300ppi output resolution. Just like Canon's EOS 5DS and 5DS R models, the detail the sensor resolves has to be seen to be believed – we only wish we could print larger than A3 in the magazine to show you. Just as impressive is the way the Alpha 7R II's sensor controls noise. Staggering results are obtained at ISO 6,400 and usable results can even be obtained at ISO 12,800 and 25,600 after applying a touch of noise reduction.

Dynamic range



At the Alpha 7R II's lowest native sensitivity, our dynamic range figures measured 13.1EV at ISO 100. This sensational readout puts it ahead of the Sony Alpha 7R, which measured 12.4EV at the same sensitivity. Results remain above 12EV right up to ISO 800, indicating there should be plenty of additional shadow detail retrievable from raw files. Beyond ISO 800, results drop slightly to 11.5EV at ISO 1,600 and 10.2EV at ISO 3,200. Figures remain above the critical 6EV right up to ISO 51,200, dropping below at ISO 102,400.

Resolution



To be expected from a 42.2MP sensor with no optical low-pass filter, the Alpha 7R II resolves outstanding detail. A close examination of our resolution chart at ISO 100 indicates it can resolve 4,800l/ph – not quite a match for the Canon EOS 5DS R's 5,600l/ph result at the same sensitivity, but a stunning performance nevertheless. It attains the same resolution up to ISO 200, dropping only slightly to 4,400l/ph at ISO 400. Detail holds up very well to ISO 6,400, but does drop to 3,600l/ph at the highest two sensitivity settings.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 400



RAW ISO 800



RAW ISO 6,400



RAW ISO 25,600



RAW ISO 102,400



The Alpha 7R II's noise performance is simply sublime. Opening our raw files in Camera Raw and inspecting them closely at 100% revealed there's barely a hint of luminance noise from ISO 100-1,600, and it's of such fine texture at ISO 3,200 and ISO 6,400 that what you can see of it under close magnification is easily removed by applying some noise reduction in post-processing. ISO 12,800 is more than usable too, as is ISO 25,600 at a push. The detail the sensor resolves right up to ISO 25,600 is nothing short of outstanding.

Colours from ISO 100-25,600 are excellent, with saturation only starting to take a slight hit at ISO 102,000. As for JPEGs, the in-camera noise reduction does take the edge off the finest detail as you start to encroach ISO 6,400, so it's advised to shoot in raw when pushing the Alpha 7R II's sensor to the extremes.

The competition



Canon EOS 5DS

Sensor 50.6MP full-frame CMOS

ISO 50-12,800 (expanded)

Price £3,000 (body only)

Like the EOS 5DS R, the EOS 5DS features a 50.6MP sensor and delivers breathtaking image quality with sensational detail. It's larger and heavier than the Alpha 7R II, yet it remains an excellent all-rounder.



Canon EOS 5DS R

Sensor 50.6MP full-frame CMOS

ISO 50-12,800 (expanded)

Price £3,200 (body only)

The EOS 5DS R is similar to the EOS 5DS in every way, except that the effect of the optical low-pass filter is cancelled out to resolve the finest level of detail possible. It adds a £200 premium to its price compared to the 5DS.



Nikon D810

Sensor 36.3MP full-frame CMOS

ISO 32-51,200 (expanded)

Price £2,350 (body only)

Nikon's D810 is a highly refined camera that features a 36.3MP sensor with no low-pass filter, a 51-point autofocus system and continuous shooting at up to 5fps. It's compatible with a huge range of F-mount lenses.

Our verdict

WHILE there are some cameras that offer incremental upgrades over their predecessors, the Sony Alpha 7R II isn't one of them, as this camera is a huge step up from the Alpha 7R. The accuracy and speed of focusing, particularly in low light and when third-party lenses are used in conjunction with adapters, is drastically improved, thanks to the appointment of the new fast-hybrid AF system. The noisy shutter issue has been addressed, the introduction of Sony's superb 5-axis image stabilisation technology is helpful for achieving pin-sharp results when it's used handheld and the performance of the 42.4MP sensor is absolutely sensational. The way it controls noise and handles detail right up to ISO 25,600 is a real eye-opener.

Although the handling is yet another area that's been refined, I'd still like to see a larger scroll dial at the rear beside a touchscreen. Then there's the battery life, which

is a compromise you have to make for choosing a small but powerful camera. Those who plan to head away from mains power for long periods are advised to carry a USB cable and power bank with them.

Sony's current line-up of 11 full-frame E-mount lenses means there's no longer a limited supply of lenses as there was when the original Alpha 7R arrived. With Sony's plans to expand its FE line-up to 20 lenses by 2016, there will be no shortage of glass to choose from in the future.

If you're sitting on the fence wondering whether the Alpha 7R II is worth changing to from a heavy and bulky DSLR, I'd recommend you try it. If you're anything like me, you're likely to find yourself checking your bank balance to work out if you can afford it. One thing's for certain – if you choose to go for it you won't be dissatisfied by its results and you'll be a proud owner of one of the finest full-frame cameras around.



FEATURES	9/10
BUILD & HANDLING	8/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10



Power beyond its size



i40

The new Nissin i40 mini flash.

Introducing Nissin's new pocket size flashgun, the i40. Weighing in at just 203g and measuring only 85mm high, this high specification flash is ideal for travelling.

Although compact, the i40 packs a real punch with a guide number of GN40 at ISO100. It boasts an auto zoom range of 24 – 105mm (16mm with built in diffuser) and supports up to 1/8000th second shutter speed. Other features include LED video light function, Wireless TTL and a bounce and swivel head - all wrapped up in a stylish design with easy to use intuitive controls.

The i40 is available in Canon, Nikon, Sony, Four Thirds and Fuji fit.

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Classified.....80-81

Autofocusing with eye detection is reasonably quick and precise



Fujifilm Fujinon XF 90mm f/2 R LM WR

Callum McInerney-Riley tries out a medium telephoto prime for **Fujifilm's X system**.

Although portraits are often shot on lenses of between 50-85mm, longer lenses from 100-135mm are widely considered to offer a classic portrait focal-length range. With the rapid growth of Fujifilm's X-mount lens line-up, it was only a matter of time before we saw the brand expand into this area. Earlier this year, Fujifilm launched its Fujinon XF 90mm f/2 R LM WR lens with a 35mm equivalent focal length of 135mm on the Fujifilm APS-C X-Trans sensor cameras. Its fast aperture and long focal length will undoubtedly prove to be a big hit with portrait and wedding photographers, but it has potential applications in other genres too.

Features

The Fujinon XF 90mm f/2 R LM WR houses 11 elements in eight groups. Three of these are extra-low dispersion (ED) glass elements, designed to reduce lateral and axial chromatic aberrations, while Fujifilm's Nano-GI coating is used to minimise flare and ghosting. The 90mm also boasts an internal focus system, and because the front element doesn't rotate, the lens can be easily used with polarising or ND grad filters. The lens uses the same 62mm filter thread as the Fujinon XF 56mm f/1.2 and XF 23mm f/1.4.

However, the real star feature of the Fujinon 90mm f/2 is its focal length, which offers the



35mm equivalent of 135mm. This compresses perspective, and quashes much of the distortion of faces that can occur with wider focal lengths. It also has the benefit of giving your subject room to act naturally and, since you're able to put distance between





For shooting studio headshots, the 135mm focal length is perfect

➤ yourself and the subject, is not quite as intimidating for timid models.

The lens boasts an aperture range of f/2–f/16. If we keep in mind that the longer the focal length of the lens, the shallower the depth of field, it's easy to see that the 90mm's f/2 enables photographers to achieve incredibly shallow depth of field, while rendering backgrounds smoothly out of focus. Portrait photographers especially will love its ability to create distinct separation between subjects and background.

Like the Fujinon 56mm, the 90mm f/2 has seven aperture blades. However, this was criticised on the 56mm, as it gave heptagonal out-of-focus highlights when the lens was stopped down. We suspect many photographers would have preferred a nine-blade aperture and the ability to create more circular bokeh at apertures around f/4.

As with other Fujinon prime lenses, the 90mm doesn't include optical image stabilisation. At this focal length it could have been a useful addition, although when used for portraits it's unlikely that the photographer would see much benefit from shooting at slower shutter speeds due to blur from the subject's movement.

The lens comes included with a cylindrical plastic lens hood, which helps improve contrast as well as cutting out some flare. When reversed, the lens hood sits very close to the lens barrel, giving some decent protection when stored away inside a camera bag, as well as a keeping the packed size down.

Autofocus

Inside the Fujinon 90mm f/2 is a newly developed focusing system. Called the Quad Linear Motor system, it's made up of four focus

motors working together to shift the large focusing group inside the lens. This system aims to be quiet, accurate and quick, and Fujifilm claims focusing speeds of 0.14sec.

In use, the autofocus is very quiet and can only be heard very faintly when all other background noise is removed. Even when shooting at a quiet wedding ceremony, nobody would be any the wiser when the lens is focusing. I used the 90mm on the Fujifilm X-T1 with firmware versions 3.2 and 4.0. I shot a number of portraits using flashguns with the model lit solely by a tiny LED light for focusing. Both the speed with which the lens locked on and its accuracy were impressive. With firmware 4.0 the face detection certainly improved, as well as continuous focusing.

In comparison to the Fujinon XF 56mm f/1.2, the lens appears to focus a fraction quicker and, overall, it boasts better consistency and accuracy. While it's not quite as fast as the Fujinon 16–55mm f/2.8, and can seem a little sluggish at times in comparison, it's still reasonably quick and very accurate.

Build and handling

Weighing 540g, the 90mm f/2 is a fairly weighty lens, although that's to be expected from a large amount of glass and an all-metal construction. At 105mm in length and 75mm in diameter, it sits comfortably and balances well on larger Fujifilm cameras like the Fujifilm X-T1 or Fujifilm X-Pro1. However, on smaller cameras it may feel less balanced.

It's likely the average camera user can't remember the plethora of acronyms in most lens names, but the 'WR' on the 90mm stands for 'weather resistant'. It joins the XF 16mm f/1.4R WR in being only the second Fujinon prime lens to feature weather sealing. The extensive rubber gaskets ensure the lens is dust-resistant, weather-resistant and can be used at temperatures as low as -10°C.

Like all Fujinon R-type lenses, the 90mm f/2 has a manual aperture ring that's adjustable from f/2 to f/16 in 1/3-stop increments. Past f/16 a red 'A' mark is visible, indicating the lens's automatic position. Some of the Fujinon aperture rings of old have had handling issues with indefinite clicks and overall looseness. However, the aperture ring on the 90mm has nice firm clicks that prevent accidental movement without being too stiff.

Unlike some Fujinon primes, such as the 16mm f/1.4, the 90mm f/2 doesn't have either a push-pull focus ring that can be pulled back for manual focus, or a distance scale. However, the manual focusing ring that covers a large amount of the lens handles very well. It focuses by wire, but feels very intuitive with excellent damping and responsiveness.

Image quality

Many prime lenses lack sharpness when shot at their maximum apertures, but show their true form when stopped down a little. However, images from the 90mm f/2 shot wide open boast impressive sharpness with only a little softness evident in corners. At f/2.8 there's an improvement in sharpness in both the centre



When shot at f/2 with a reasonable distance between subject and background, the bokeh looks fantastic

and the corners. Shooting at f/5.6 seems to be the sharpest point of the lens overall, with nice, sharp corners. Further down the aperture range we start to see softness due to diffraction, increasing gradually from f/11 to the minimum aperture of f/16.

Fujifilm corrects certain lens aberrations in-camera, with both vignetting and residual chromatic aberrations removed almost entirely in the camera's JPEGs. When importing images into software programmes like Adobe Lightroom or Camera Raw, I found the corrections for distortion, vignetting and chromatic aberrations were already set without me even having to check any boxes. In order to see the true characteristics of the lens, images must be imported into Capture One software and all corrections must be marked as off. Our findings show that at the maximum aperture of f/2, there's around ½ stop of vignetting, but when stopped down to f/2.8 it largely disappears. Unless users go out of their way to disable corrections, it's likely that vignetting will never be noticed on an image. As an added bonus, there's barely any visible distortion.

The 90mm f/2's true area of interest, however, is to do with the bokeh and the out-of-focus areas it produces. Thanks to its long focal length, large aperture and seven-rounded-blade diaphragm, it creates beautiful bokeh in out-of-focus areas. These are wonderfully circular when shot wide open, and the lens seems even more impressive when you consider that circular bokeh points feature towards the corners too. On stopping down a bit, though, out-of-focus highlights turn heptagonal rather than circular. Despite this, backgrounds generally look smooth and silky, and overall are very pleasingly rendered.

Having used both the Fujinon XF 56mm f/1.6 and 90mm f/2, I find the 90mm renders more attractive bokeh and out-of-focus areas. This is a big achievement, as I hold the 56mm in high regard.

Our verdict

ALTHOUGH the 90mm gives superb results when stopped down, what is more important to most users is its performance at maximum aperture, and Fujifilm has absolutely got it right with this lens. Wide open, the lens is really sharp and free from any worrying optical flaws, while the bokeh and out-of-focus areas are delightful for portraits. The autofocus isn't as fast as some of Fuji's lenses, but it's a definite improvement over the 56mm and is very quiet and accurate. This is important given the very shallow depth of field when shooting wide open.

It's hard to criticise this lens, but the one thing that goes against it is the lack of versatility of the 90mm focal length. For portraits, especially tight headshots, the Fujinon XF 56mm f/1.6 does a good job, but the 90mm f/2 just does it better. If the focal length works for the type of photography you do, then put simply, this is a must-have lens.



Data file

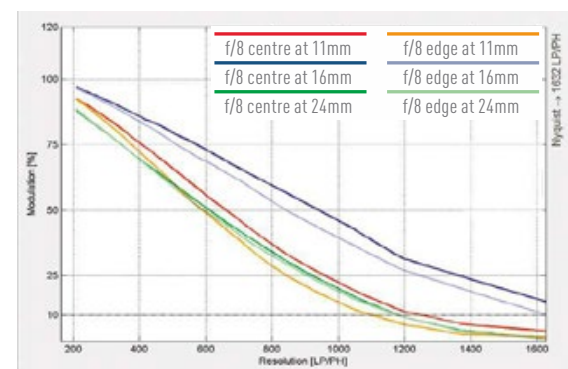
Price £699
Mount X mount
Lens construction 11 elements in 8 groups
Aperture blades 7
Maximum aperture f/2
Minimum aperture f/16
Minimum focus 0.6m
Filter size 62mm
Dimensions 75x105mm
Weight 540g

Amateur Photographer Testbench
GOLD
 ★★★★★

Fujifilm Fujinon XF 90mm f/2 R LM WR

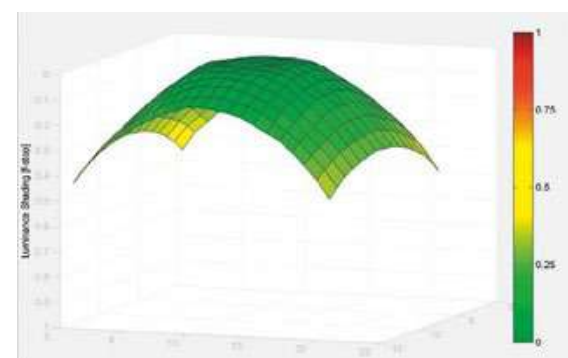
Resolution

When wide open at f/2 the lens is sharp in the centre, and the corners are only slightly softer. There's a big jump in sharpness at f/2.8, and not much change in our MTF measurements after that, suggesting the lens has plenty to spare for higher resolution sensors (we tested it on the 16MP X-A1). Best results are at f/5.6, and stopping down further results in progressive softening due to diffraction.



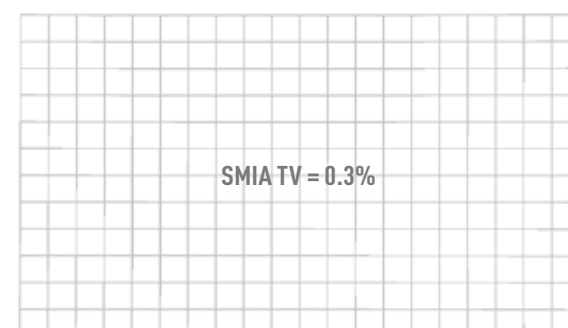
Shading

Fujifilm uses software correction to reduce shading in its cameras' JPEG output, but even when looking at uncorrected raw files, shading from the 90mm is very low indeed. We measured just 0.4EV with the aperture set wide open at f/2, and stopping down to f/2.8 eliminates any shading entirely. Indeed, the chances are that many photographers will find themselves adding vignetting in post-processing.



Curvilinear distortion

Medium telephoto primes tend to be well corrected for distortion, and the 90mm plays true to type. Our tests reveal very slight pincushion distortion, even when looking at raw files with all corrections turned off, but at 0.3% it's unlikely ever to be visible in real-world images.





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TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round One: Nature

In this round we ask you to film nature from a new perspective. Look at the world around you – from urban foxes at twilight, to a spectacular sunrise – from a new angle and get creative with unique viewpoints. To see examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

Prizes

Enter to win your share of prizes worth over £10 000! Here's what you could receive:

Round One

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Canon Legria Mini X, worth £329.99

Round Two

Canon EOS 5D Mark III, worth £2,499.99
Canon Legria Mini X, worth £329.99

Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99
Canon Legria Mini X, worth £329.99

Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

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The versatile focal range means the 16-80mm is perfect for a variety of subjects



Nikon AF-S DX Nikkor 16-80mm f/2.8-4E ED VR

Nikon's latest standard zoom could be the lens DX-format users have been longing for. **Phil Hall** puts it to the test to see if it's been worth the wait

Over the past few years Nikon's lens engineers have been a little preoccupied with their full-frame FX-format lenses, with only the odd update to existing (and it would perhaps be fair to say, often unremarkable) lenses in the DX-format line-up. While these lenses have their place, for owners of the higher end DX-format DSLRs like the D7200, this may be a little unsatisfactory. While FX lenses can feel at home on a DX body, they may be a bit of a compromise. Size can be an issue, as can the 1.5x crop factor on DX-format cameras that means wideangle coverage on zoom lenses is often sacrificed.

So if you're in the market for a high-quality standard zoom lens for your DX-format DSLR,

what are your choices? The AF-S DX Nikkor 17-55mm f/2.8G IF-ED was a pro-spec workhorse lens back in the days of the D1 and D2-series DSLRs, but it was designed in an era way before 24 million pixels, while the AF-S DX Nikkor 16-85mm f/3.5-5.6G ED VR doesn't deliver the faster maximum aperture often desired. However, with the arrival of the AF-S DX Nikkor 16-80mm f/2.8-4E ED VR, it appears the wait for a high-quality standard zoom lens for DX-format DSLR users is over.

Features

Packed inside the relatively compact AF-S DX Nikkor 16-80mm f/2.8-4E ED VR zoom lens are 17 elements in 13 groups. These include

four with extra-low dispersion (ED) glass elements to minimise chromatic aberration and three aspherical lens elements. The aspherical lens elements not only control coma and other types of lens aberration, but also correct the distortion in wideangle lenses.

Then there's the fluorine coating that helps repel water and dirt, and makes it easier to clean the glass without damaging the front element (if you're not using a UV or skylight filter on the front, that is).

As we've also seen with other recently launched Nikon lenses, the Nikkor 16-80mm f/2.8-4 features an electromagnetic diaphragm (denoted by the 'E' designation). This technology has been found on some of Nikon's lenses for a while, and is designed to provide highly accurate control of the rounded diaphragm blades to ensure more consistent exposures during continuous shooting. It's worth noting, though, that there are some compatibility issues if you're



At 16mm there's some barrel distortion that will need to be corrected in post-processing



➤ thinking of pairing this lens with an older DSLR, including popular models like the D200 and D90.

Speaking of diaphragm blades, it's perhaps a little disappointing to see only seven on this lens. Nine blades would have been better, as they tend to generate more pleasing bokeh thanks to the smoother circular shape they create.

Nikon's Silent Wave Motor (AF-S) ensures that focusing noise is kept as quiet as possible, while the company's Vibration Reduction (VR) anti-shake system is also on board, allowing up to 4 stops of compensation. There are also two modes to choose from – Normal and Active, with Active more suited to situations when you're shooting from a moving vehicle, as the type of movement is different from that on a stable platform.

The 16-80mm focal length translates to a 35mm equivalent of 24-120mm on a DX-format DSLR, providing a broad focal

range from decent wideangle coverage to moderate telephoto, making it versatile enough for a range of subjects. The maximum aperture may be variable, but it's still a welcome f/2.8-4, which, when paired with the VR system, should deliver plenty of flexibility under varied lighting.

The lens requires a reasonably large 72mm filter thread, but the inclusion of internal focusing means your polarising or ND grad filter won't spin round when you focus and the front element remains in a fixed position.

Autofocusing

Thanks to the use of Nikon's Silent Wave Motor, focusing noise is virtually inaudible. When partnered with a D7200, focusing speed is also nice and snappy, locking on to focus quickly and accurately under a range of conditions, from early morning landscapes to fast-paced action shots. Focusing isn't quite as instantaneous when jumping from either

'The Nikkor 16-80mm delivers some great results'

extreme of the focusing range, but it's still more than satisfactory.

Build and handling

The exterior build of the Nikkor 16-80mm f/2.8-4 shies away from a metal construction in favour of high-quality plastic finished with a dappled texture that complements the company's DSLRs. However, there is a metal mount at the rear, and a nice touch is the inclusion of an O-ring seal around the mount to limit dust and water entering the camera. It's worth noting, though, that the lens doesn't pretend to be weather-sealed.

When you consider the 5x focal length packed into this lens, it's an incredibly compact model and weighs a modest 480g. When teamed up with a D7200, the balance of body and lens in the hand is good, although on smaller DX-format DSLRs it will probably feel quite front-heavy. The compact size of the lens means there's little space for a large zoom ring, but the one that's fitted is adequate, and its positioning towards the front of the lens means it falls to the hand nicely. The slim manual-focus ring positioned further towards the camera body has a fine ribbed contour and rotates anti-clockwise from infinity to closest focus (0.35m), with a relatively smooth transition through the range. Between the zoom and manual-focus rings is a modest focus-distance-scale window, marked in both feet and metres.

On the side of the lens are three switches. The first is a switch that allows manual override of autofocus with minimal lag time and

At 80mm, there is minor pincushion distortion





Vignetting is an issue wide open, but much better controlled as you stop the lens down

regardless of what AF mode you're using. Then there's the choice of switching the VR on or off, while the third lets you select between Normal and Active VR modes. These switches are clearly labelled however, since they're all identical, an issue could arise if you want to change one of these settings quickly with the camera raised to your eye.

Image quality

With an extensive 5x focal range running from wideangle to telephoto, there's a reasonable amount of strain put on the optics to deliver decent results, not only through the zoom range but also through the aperture range. Despite a few small issues, though, the AF-S DX Nikkor 16-80mm f/2.8-4E ED VR lens delivers a solid performance.

It's worth bearing in mind that when shooting subjects with critical straight lines, barrel distortion is present at 16mm. This became apparent when shooting a coastal scene, and trying to level the scene became impossible thanks to the slight bow in the horizon that was visible in the viewfinder. If you're prepared to adjust for this when shooting and correct it in Adobe Photoshop Lightroom, then shooting at f/11 – though not the sharpest aperture – still delivers nice results with decent edge-to-edge sharpness and virtually no signs of vignetting.

When shooting wide open at 16mm, image quality does suffer around the edges of the frame. While centre sharpness is good, there is noticeable vignetting right in the corners of the image. However, this may only really be the case at f/2.8, with things picking up as you stop down the lens.

Barrel distortion disappears as you move through the zoom range, to be replaced by only minor pincushion distortion, which is a lot better controlled. There are still issues with vignetting and edge sharpness when shooting wide open, but as I experienced at 16mm, if you stop the lens down by 1 or 2 stops things improve dramatically.

Our verdict

THE AF-S DX Nikkor 16-80mm f/2.8-4E ED VR is a well-specified lens with a versatile 5x zoom, 4-stop VR, electromagnetic diaphragm, relatively fast maximum aperture and compact form factor. However, there are perhaps better-value lens options out there, with the Sigma 17-70mm f/2.8-4 DC OS Macro HSM | C offering a similar number of features but costing £349 (compared to £869), while the AF-S DX Nikkor 16-85mm f/3.5-5.6G ED VR, though not quite as fast as the Nikkor 16-80mm f/2.8-4, costs £449.

The Nikkor 16-80mm f/2.8-4 delivers some great results, and so long as you're aware of its shortfalls you won't be disappointed. Its overall performance is good, with dependable performances from the autofocus and Vibration Reduction. It would have been nice to have seen more metal used in the construction, but this would have added to the weight.

The Nikkor 16-80mm f/2.8-4 is a good lens with a lot of positives, but not quite enough to justify the price.



Data file

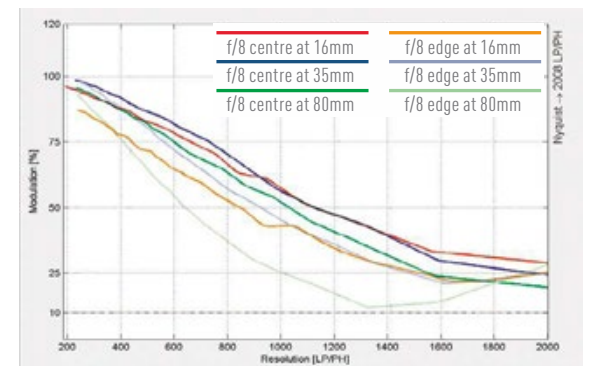
Price £869
Mount Nikon DX
Lens construction 17 elements in 13 groups
Aperture blades 7
Maximum aperture f/2.8-4
Minimum aperture f/22-32
Filter size 72mm
Dimensions 80x85.5mm
Weight 480g

Amateur Photographer
Testbench
Recommended
 ★★★★★

Nikkor 16-80mm f/2.8-4E ED VR

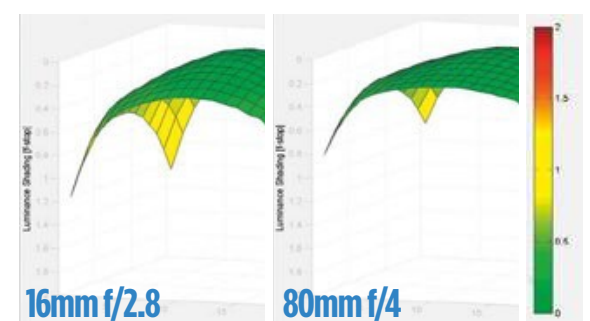
Resolution

At 16mm and f/2.8, centre sharpness is good but edge sharpness does suffer. However, this improves somewhat as you stop the lens down, with around f/5.6-8 delivering the best results for centre and corner sharpness. Beyond that, diffraction starts to become an issue. At 80mm, edge sharpness at f/4 doesn't match the centre of the frame, with f/5.6 delivering the sharpest results.



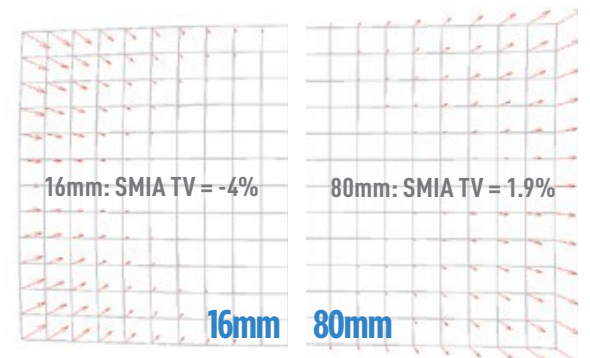
Shading

There's severe vignetting when using the lens wide open at f/2.8 and 16mm, but it starts to disappear when stopped down a little at f/4 before being well controlled beyond that. At 80mm, vignetting is slightly better controlled at f/4, although there's quite a drop-off at the edges of the frame. From f/8 onwards, though, things are controlled well.



Curvilinear distortion

At 16mm noticeable barrel distortion can be seen in our test results, with the straight lines of our chart bowing out towards the edge of the frame. This disappears as you move through the zoom range, replaced by pincushion distortion. This is noticeable in our charts at 35mm, although it doesn't deteriorate too much after that.



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• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW



The GoPro HERO 4 Session is small and rugged, but lacks an LCD screen

GoPro choice

Q My friend is a track-day instructor. From time to time I get the opportunity to head out with him, and I'd like to capture some video footage outside the car, for which I've bought a suction-cup mount. I'm torn between buying the GoPro HERO 4 Silver and the brand new HERO 4 Session, but I can't to work out which is best. Can you help? **Tim Chapman**

A The new GoPro HERO 4 Session features a rather different design to the traditional-looking GoPro models. Not only is the HERO 4 Session 50% smaller than the HERO 4 Silver, but it's 40% lighter too, making it an excellent choice if you'd like to set up in a confined space or want a super-lightweight GoPro model.

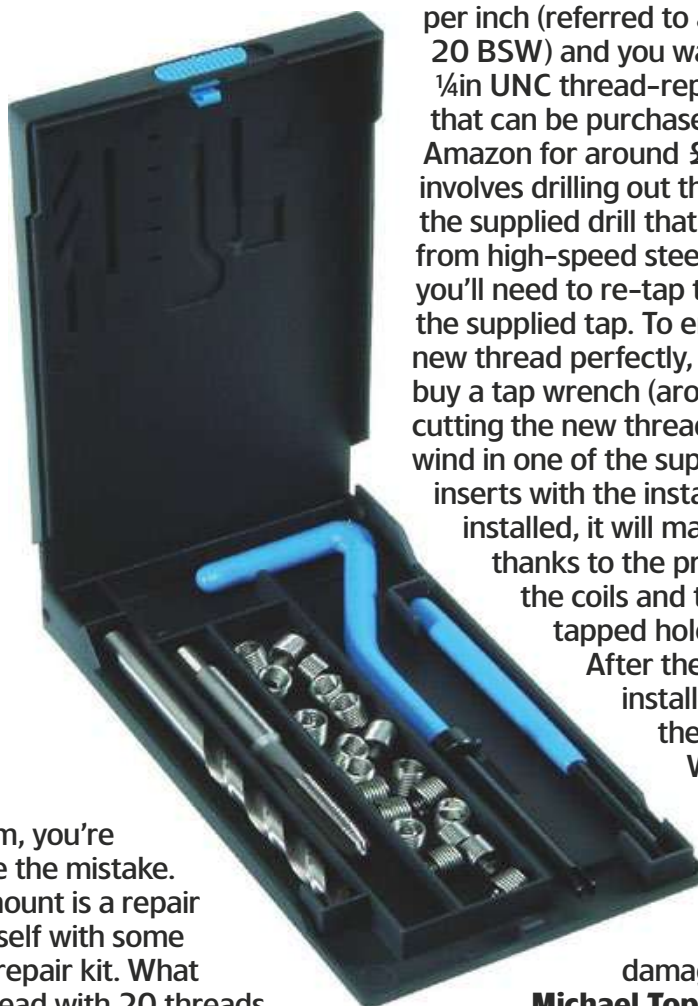
Both cameras can shoot 1080p60 video, but the HERO 4 Session has the advantage of being able to shoot 1440p30 footage too – something the HERO 4 Silver doesn't offer. Unlike the HERO 4 Silver that can shoot 12-million-pixel stills at up to 30fps, the HERO 4 Session shoots 8-million-pixel still images at up to 10fps. Another point to consider is that the HERO 4 Session is rugged and waterproof to 10m straight out of the box,

Cross-threaded tripod mount

Q I have recently cross-threaded the tripod mount on my Panasonic Lumix DSC-FZ1000. I was amazed at how little force was needed to make the mistake and it's infuriating to know that I can no longer lock the camera on my tripod for the long-exposure images I like to take. Is there a quick fix to a cross-threaded mount? I surely can't be the first person to have done this and would like to get my camera back in full working order as soon as possible.

Graham Wadden

A Don't worry, Graham, you're not the first to make the mistake. A cross-threaded mount is a repair that you can carry out yourself with some basic tools and the correct repair kit. What you're repairing is a 1/4in thread with 20 threads



per inch (referred to as 1/4 20 UNC or 1/4 20 BSW) and you want to buy a V-Coil 1/4in UNC thread-repair kit (pictured) that can be purchased online through Amazon for around £25. The first step involves drilling out the old thread with the supplied drill that's manufactured from high-speed steel (HSS). Next, you'll need to re-tap the hole using the supplied tap. To ensure you cut the new thread perfectly, you'll also need to buy a tap wrench (around £15). After cutting the new thread you'll need to wind in one of the supplied V-coil inserts with the installation tool. Once installed, it will maintain its position thanks to the pressure between the coils and the flanks of the tapped hole.

After the new insert is installed, you can use the tripod mount.

We recommend watching a few YouTube videos first, using the search term 'repairing a damaged tripod thread'.

Michael Topham

eliminating the need for a separate housing.

Provided you're happy with composing videos and still images via GoPro's app, the GoPro HERO 4 Session will satisfy your needs. However, if you'd prefer to have a built-in touch display at the rear for controlling the camera, framing shots and playing back content, we'd point you in the direction of the HERO 4 Silver. **Michael Topham**

Lightweight bag

Q I have owned a Canon EOS 350D for years and have recently upgraded to a second-hand Canon EOS 5D Mark II with a second-hand Canon EF 24-105mm f/4 L IS USM lens. I own a backpack, which is great for accommodating all my kit, but could you recommend a smaller

and lighter alternative for my new camera and lens combination?

A There's a good selection of holsters out there and my first recommendation would be the Lowepro Toploader Pro 70 AW II (£65), which offers a protective and snug fit for a DSLR and a single lens, thanks to its asymmetrical design. It comes with top and side mesh pockets for small accessories such as chargers and memory cards, while its 360° all-weather cover will prevent moisture or dirt reaching your kit.

The slightly larger alternative is the Lowepro Toploader Pro 75 AW II (£85), but unless you see yourself wanting to frequently transport your EOS 5D Mark II with a larger lens such as a 70-200mm f/2.8, or perhaps

have the option to squeeze a small 50mm f/1.8 beneath your 24-105mm, we'd opt for the smaller Toploader Pro 70 AW II and save £20 in the process. **Michael Topham**



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Full list of Accessories available on our website: HR and Rfi Softboxes, umbrellas, reflectors, grids and kits

Technical Support

Playback on Nikon P610

Q I have recently bought a Nikon Coolpix P610. When I view a picture and use the zoom, it shoots in a long way and then requires zooming out to see more of the image. I contacted my dealer, who says he knows of other cameras that do the same and it's not a fault. I cannot find an option to turn this off and wonder why it does it. Do you have any idea what's going on?

Lincol via the Forum



The Nikon P610 zooms into images rapidly in playback mode

A The way you zoom into images in playback mode varies from camera to camera. On your Nikon Coolpix P610, the zoom lever is used to inspect your images at a greater magnification and, as you mention, it zooms into the image at 100% very quickly. This is useful if you'd like to inspect the

sharpness in the centre of the image in an instant, but it's not so good if you'd prefer to control the magnification yourself.

Unfortunately, there's no option to change the way your camera zooms in within playback mode, but on Nikon's DSLRs you can zoom in more gradually. On the most advanced Nikon DSLRs,

such as the D750, D810, D4 and D4S, it's also possible to set up the OK button to allow you to zoom in and out very quickly with a single click. We'd like to see this feature on other Nikon APS-C DSLRs in the series in future, but we'll have to wait and see if it ever does.

Michael Topham

HOW IT WORKS

I am
your

Near Field Communications

I AM A new feature that many of us already use in other areas, like contactless payment cards, but which is now making its mark in modern digital cameras. I am NFC or Near Field Communications.

NFC is a way of making electronic devices aware of each other's presence when they are placed close to each other. For cameras, it's primarily a convenient way of making your smart device, like an NFC-enabled smartphone or tablet, connect wirelessly with your camera so the camera and smart device can communicate with each other. There is a popular notion that you need to touch your two NFC devices together in order to enable the connection, but NFC is actually designed to work through proximity sensing alone.

The idea behind NFC has been around since the 1990s, but was formally standardised in 2004 by the NFC Forum independent industry body. NFC is used in the shipping and transportation of goods, security systems and payment cards, including the latest credit and debit cards, and travel cards like Transport for London's Oyster Card. Many new smartphones incorporate NFC, although it is still regarded as an upmarket feature.

So how does NFC work? Using the example of a digital camera and a smartphone, both must be equipped with NFC sensors and you need to know where the NFC sensor is on the camera. The camera must be switched on and the appropriate camera control app enabled and running on the phone. Place the phone as close as necessary to the camera's NFC sensor and with luck the two

devices will recognise each other and automatically negotiate a Wi-Fi or Bluetooth communications connection. After that your app can let your phone provide a remote live view of what the camera is seeing and/or you can change various camera settings and of course remotely take a picture and transfer images, all depending on the app's capabilities. Without NFC establishing the connection it's a messy business involving copying and entering fiddly pass codes or photographing QR codes.

So if you value the simplicity and reliability of a quick and easy wireless connection between your camera and smartphone, NFC is your friend – but only if your camera, smart device and the device app are all NFC-compatible.



NFC can be used for quick and easy set-up of Wi-Fi connections between cameras and smartphones



BLAST FROM THE PAST

Contax SL300R T*

Ian Burley looks at a slimline compact from 2004

LAUNCHED February 2004

PRICE WHEN NEW £399

GUIDE PRICE TODAY £150

BRANDED a Contax in Europe and a Kyocera FineCam in the USA, the rare 3.2-million-pixel SL300R T* was an innovative slimline compact digital camera. Manufactured and designed by the Kyocera Corporation in Japan, the company was the licence holder for the German Contax and Carl Zeiss T* brands. Kyocera quit the camera market just a year after launching the SL300R T* after big losses.

What's good The twist-and-shoot design looked good and was solidly engineered. Most are silver with a leatherette finish, but all-black examples exist. The camera section with the lens and flash resides on one side, with the LCD screen and controls on the other. Ideal for low-angle or candid shooting, the Carl Zeiss Vario Tessar f/2.8-4.7 lens doesn't disappoint, either, while shutter response and shot-to-shot speed are good.

What's bad There is no optical viewfinder. Image quality was adequate with contrasty images and blown highlights. Noise, even at ISO 100, is detectable. White balance could be cool in daylight and too warm under artificial light.



Nikon AF-S Nikkor 24-70mm
F2.8E ED VR

Quick specs

Focal length 24-70 mm
Image stab. Yes (4 stops)
Lens mount Nikon F (FX)
Max aperture F2.8
Min aperture F22.0
Min focus 0.38 m (14.96)
Max magnification 0.27x
Weight 1070 g (2.36 lb)



NEW

Nikon AF-S Nikkor 24mm
F1.8G ED

Quick specs

Lens type Prime lens
Image stab. No
Lens mount Nikon F (FX)
Max aperture F1.8
Min aperture F16.0
Min focus 0.23 m (9.06)
Max magnification 0.2x
Weight 355 g (0.78 lb)



NEW

Nikon AF-S Nikkor 200-500mm
F5.6E ED VR

Quick specs

Lens type Zoom lens
Focal length 200-500 mm
Image stab. Yes (4.5 stops)
Lens mount Nikon F (FX)
Max aperture F5.6
Min aperture F32.0
Min focus 2.20 m (86.61)
Max magnification 0.22x
Weight 2300 g (5.07 lb)



NEW

Nikon AF-S 300mm F4E PF
ED VR

Quick specs

Lens type Prime lens
Focal length 300 mm
Image stab. Yes (4.5 stops)
Lens mount Nikon F (FX)
Max aperture F4.0
Min aperture F32.0
Min focus 1.40 m (55.12)
Weight 755 g (1.66 lb)



NEW

Nikon D810

Quick specs

Sensor size Full frame
Sensor type CMOS 36MP
ISO Auto, 64-12800
Lens mount Nikon F
Screen size 3.2
Screen dots 1,229,000
Min shutter speed 30 sec
Max shutter speed 1/8000 sec
Weight 980 g



Nikon D750

Quick specs

Sensor size Full frame
Sensor type CMOS 24MP
ISO Auto, 100-12800
Focal length mult. 1x
Screen size 3.2
Min shutter speed 30 sec
Max shutter speed 1/4000 sec
Weight 750 g



Nikon D5500

Quick specs

Sensor size APS-C
Sensor type CMOS 24MP
Lens mount Nikon F
Articulated LCD Fully articulated
Max shutter speed 1/4000 sec
Storage types SD/SDHC/SDXC



Nikon D3300

Quick specs

Sensor size APS-C
Sensor type CMOS 24MP
Lens mount Nikon F
Articulated LCD Fixed
Max shutter speed 1/4000 sec
Storage types SD/SDHC/SDXC

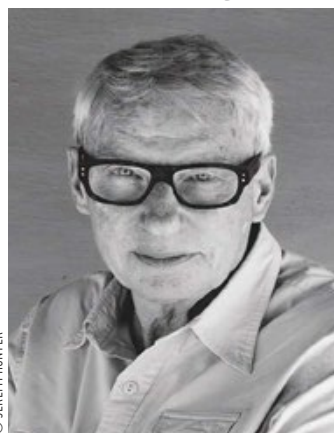


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My life in cameras

Jeremy Hunter recalls the cameras that have shaped his photographic life

Jeremy Hunter



Over 30 years, Jeremy Hunter has divided his talents between TV and photojournalism. He specialises in travel reportage and contributes to *The Sunday Times*, the *Telegraph Magazine*, *The Sunday Telegraph Magazine*, *The Guardian*, *The Mail on Sunday*, *Condé Nast Traveller*, *Stern* and *Wanderlust*. He has won two UNESCO awards. Visit www.jeremyhunter.com.

1958 Kodak Brownie Box

My first camera was the Brownie Box 620. My school was near Silverstone motor-racing circuit in Northamptonshire, so every Saturday I would photograph all the greats of the motor-racing world, including Stirling Moss, Mike Hawthorn, Peter Collins, Jean Behra and Count Wolfgang von Trips. Sadly, I've lost all the 620 negatives, but I still have a few contact prints, which I've scanned, and I continue to be amazed by their quality. Today, I use my Holga medium-format 120 camera – today's Brownie Box.



1960 Eljy Lumière

My mother felt that I'd outgrown my Brownie Box, and bought me an Eljy Lumière in France. Almost sub-miniature in size, it used special 30mm-wide film, producing eight 24x36mm images – standard 35mm format. As far as I can remember, it had a 50mm f/3.5 lens with speeds up to 1/200sec.



© JEREMY HUNTER

1964 Praktica 4F

I was working as an assistant in a studio in Knightsbridge, London (another assistant in the studio was Patrick Lichfield). Everything we shot was either on 5x4in or 10x8in. Rather than buying a plate camera, I bought a Praktica with the crystal-sharp Carl Zeiss Jena 58mm f/2 lens. Very solidly built, I used it all over the world. During the next three decades I used an Olympus Pen, Pentax Spotmatic, Nikon F and Leicas M2, M4P and M6. Each of them was a 35mm model.



1996 Contax G2

This was the year that Contax launched the G2. With autofocus, auto-wind and very accurate aperture priority, critics panned it for not being a true 'rangefinder' camera. But the lenses that Zeiss designed for it were of exceptional optical quality (and remain so today). My favourites were the 21mm f/2.8 Biogon, 28mm f/2.8 Biogon and 90mm f/2.8 Sonnar. For a time I even owned the super-wide 16mm f/8 Hologon (which costs around £1,000 on eBay). I still have my black-body G2 and most of the lenses.



2004 Olympus OM-D E-M5

I moved into digital around this time, with my first camera being the Olympus C-8080 Wide Zoom, followed by the E-1 and E-3. Today I use Olympus Micro Four Third cameras exclusively. Images from my reportage in North Korea have been exhibited in London, Shanghai, Hong Kong and Paris. Shooting with Olympus prime lenses on the OM-D E-M5, I create prints up to 50x40in. Plus Micro Four Third models are so much lighter.



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EOS 760D

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5.0 fps
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CUSTOMER REVIEW: EOS 760D Digital SLR Camera Body

★★★★★ 'From Lumix GH2 too Canon 760d' Barts – Lancashire

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70D

20.2 megapixels
7.0 fps
1080p movie mode

70D From £734

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up' Adam – Portsmouth

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6.0 fps
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Full Frame CMOS sensor

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5D Mark III Body £2249

5D Mark III Body £2249

CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera

★★★★★ 'You haven't got one? Get one!' Roland – Northampton

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EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body £4499

1Dx Body £4499

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.' Dave – Cornwall

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• 25.7cm Height

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Sigma Cashback* offer ends 30.9.15
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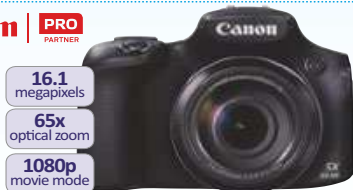


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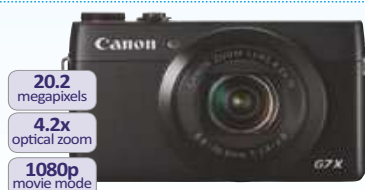
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Panasonic Cashback* offer ends 7.9.15

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FinePix X30 319



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Sony Cashback* offer ends 6.9.15

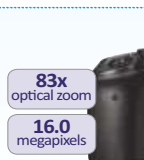


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Leica 35mm/1.4 ASPH TITAN, boxed £2,495
Leica 35mm/1.4 ASPH black £1,795

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Leica 35mm/2 ver.4 black £5,250
Minolta 40mm/2 M-ROKKOR £3,799
Leica 50mm/1 NOCTILUX-M, 6-bit, boxed £3,799
Leica 50mm/1 NOCTILUX-M (built in hood) £3,595
Leitz 50mm/1 NOCTILUX + HOOD £3,395
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Nikon S3 2000 w/50mmf1.4 mint, inc ERC £1,795
Nikon D810 body, boxed, <5000 actuations £1,599
Nikon 35mm/1.4 G, boxed inc hood £949
Nikon 105mm/2.8 macro AIS (manual) £499
Nikon TC-14E II tele-converter £299
Nikon SB-900 flash, boxed £175
Nikon MB-D12 battery grip, boxed £175
Pockertwizard FlexTT5 - Nikon, 6 available £79
Canon 5D mkII body £899
Canon 50mm/1.4 EF +hood, filter £199
Hasselblad 500ELM 'moon' special edtn £1,250
FUJI X PRO-1 kit + 35mm/1.4, 18mm/2 £499
FUJI X100S GREY inc hood, boxed £499
FUJI X100 limited edition, black boxed £499
FUJI X100 silver boxed, inc case £449
Leica D-LUX (109) + grip, boxed £599
Leica X1 grey incl leather case £449

SPECIAL OFFER!!!



Leica T
with 18-56mm lens
Visoflex finder
and 16GB SDHC card

~~£3000~~ £2495*

*limited time offer





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We also PART EXCHANGE and BUY FOR CASH
Good quality equipment always wanted

Fuji X Lenses

12mm F2.8 Touit X.....	Mint- £589
16-50mm F3.5-5.6 OIS XC.....	E++ £139
16-50mm F3.5-5.6 OIS XC II.....	Unused £189
18-55mm F2.8-4 XF.....	E++ £279
18mm F2 XF R.....	E++ / Unused £179 - £239
27mm F2.8 XF.....	E++ / Mint- £199
50-230mm F4.5-6.7 OIS XC.....	E++ £159
55-200mm F3.5-4.8 OIS XF.....	E++ £389
60mm F2.4 XF R Macro.....	E++ £289

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko.....	E++ £749
Olympus 9-18mm F4-5.6 ED Zuiko.....	E+ / E++ £249 - £279
Olympus 11-22mm F2.8-3.5 Zuiko.....	E+ / Mint- £249 - £299
Olympus 12-60mm F2.8-4 ED SWD.....	E+ £279 - £349
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £689
Olympus 14-35mm F2 SWD.....	E++ £989
Olympus 14-54mm F2.8-3.5 Zuiko.....	E++ £149
Panasonic 25mm F1.4 Summilux D.....	E++ £349
Olympus 25mm F2.8 Zuiko.....	E++ £139
Olympus 35-100mm F2.8 Zuiko.....	E++ £1,089
Olympus 35mm F3.5 Macro Zuiko.....	E++ £98 - £129
Olympus 40-150mm F3.5-4.5 Zuiko.....	E+ £39
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49
Olympus 50-200mm F2.8-3.5 SWD.....	E++ £499
Olympus 50-200mm F2.8-3.5 Zuiko.....	E+ / E++ £369 - £389
Olympus 50mm F2 ED Macro Zuiko.....	E++ £269
Samyang 85mm F1.4 IF MC Aspherical.....	E+ £179
Olympus 150mm F2 Zuiko.....	E+ £999
Olympus EC-14 Tele Converter.....	Mint- £189

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario.....	E++ £579 - £589
Panasonic 12-32mm F3.5-5.6 OIS G.....	E+ £169
Panasonic 12.5mm F12 G 3d.....	E++ / Mint- £89 - £99
Panasonic 14-140mm F3.5-5.6 G OIS.....	E++ £349
Olympus 14-42mm F3.5-5.6 M.Zuiko II R.....	E++ £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129
Voigtlander 17.5mm F0.95 Asph.....	E++ £649
Olympus 17mm F2.8 M.Zuiko.....	E++ £119 - £129
SLR Magic 26mm F1.4.....	E++ £59
Olympus 40-150mm F4-5.6 ED M.Zuiko.....	E++ £99
Olympus 40-150mm F4-5.6 R ED M.Zuiko.....	E++ £99
Panasonic 45mm F2.8 DG Asph MacroE++ / Mint- £389	
Olympus 75mm F1.8 ED Silver M.Zuiko.....	E++ £519
Panasonic 100-300mm F4-5.6 G OIS.....	Mint- £299

Sony NEX Lenses

10-18mm E OSS.....	Mint- £449
18-55mm F3.5-5.6 OSS.....	E++ £59
18-200mm F3.5-6.3 OSS.....	E+ / E++ £339 - £369
35mm F2.8 FE ZA.....	Mint- £399
5x Macro Lens.....	E++ £199
Tamron 18-200mm F3.5-6.3 Di III VC.....	E++ £349

Canon EOS

EOS 3 + E2 Booster.....	E+ £149
EOS 3 Body Only.....	As Seen / E+ £79 - £119
EOS 30 Body Only.....	E++ £69 - £119
EOS 30E Body Only.....	As Seen £39
EOS 5 Body Only.....	E+ £59
EOS 50E + BP50 Grip.....	As Seen / E+ £29 - £69
EOS 50S Body Only.....	E+ £29 - £49
EOS RT Body Only.....	Unused £149
10-22mm F3.5-4.5 EFS.....	E++ £299
14mm F2.8 L USM.....	Exc £639
14mm F2.8 L USM II.....	E+ / Mint- £1,199 - £1,359
16-35mm F2.8 L USM.....	E++ £549
17-40mm F4 L USM.....	Exc / Mint- £319 - £399
17-55mm F2.8 EFS IS USM.....	E++ / Mint- £399 - £419
17-85mm F2.5-5.6 IS USM.....	As Seen / E++ £79 - £149
20mm F2.8 USM.....	Mint- £259
22mm F2 STM.....	Mint- £99 - £109
24mm F1.4 L USM.....	Mint- £749
24mm F1.4 L USM MKII.....	E++ / Mint- £799 - £899
24mm F2.8 EF.....	E++ £189
24mm F2.8 IS USM.....	Mint- £319
24-70mm F4 L IS USM.....	E++ £579
28mm F2.8 EF.....	E++ £139
28-105mm F3.5-4.5 USM.....	As Seen / Mint- £59 - £119
40mm F2.8 STM.....	Mint- £99
45mm F2.8 TS-E.....	E++ £699 - £849
50mm F1.2 L USM.....	E++ £849 - £889
50mm F1.4 USM.....	E++ / Mint- £199 - £219

50mm F1.8 EF II.....	E++ / Mint- £59
50mm F1.8 EF MkI.....	E++ £149
55-200mm F4.5-5.6 USM.....	E++ / Mint- £59 - £69
55-250mm F4-5.6 EFS IS.....	E+ / E++ £119 - £139
60mm F2.8 EFS Macro.....	E+ / E++ £189 - £199
70-200mm F4 L IS USM.....	E++ £559
70-200mm f4 L USM.....	E+ / E++ £329 - £379
70-300mm f4-5.6 IS USM.....	E++ £229 - £239
75-300mm F4-5.6 EF III.....	As Seen £39
75-300mm F4-5.6 USM.....	E+ £89
75-300mm F4-5.6 USM III.....	E+ £79
80-200mm F4.5-5.6 EF III.....	E++ £49
85mm F1.2 L USM.....	E++ £899
85mm F1.2 L USM MkII.....	E++ £1,099
85mm F1.8 USM.....	E+ / Mint- £189 - £219
100mm F2 USM.....	E+ £149 - £259
100mm F2.8 USM Macro.....	E+ £279
100-400mm F4.5-5.6 L IS USM.....	E+ £649 - £699
180mm F3.5 L Macro USM.....	Mint £749
200mm F2.8 L USM II.....	E++ £439
300mm F2.8 L IS USM.....	E++ £2,749
300mm F2.8 L USM.....	E++ £1,899
300mm F4 L IS USM.....	E+ / Mint- £659 - £699
300mm F4 L USM.....	E+ £489
400mm F2.8 L IS USM.....	E+ £4,289
400mm F2.8 L USM.....	E+ £1,899
600mm F4 L IS USM.....	E++ £5,199
600mm F4 L USM.....	E+ £3,249
800mm F5.6 L IS USM.....	Mint- £7,989
Bower 500mm F8 Reflex.....	E+ £79
Contax 35-70mm F3.4 MM.....	E++ £299
Contax 35-135mm F3.3-4.5 MM.....	E++ £449
Contax 100mm F2 MM.....	E++ £749

Sigma 1.4x Apo EX DG Converter.....	Mint- £109
Sigma 2x Apo EX DG Converter.....	E++ / Mint- £119
Teleplus 2x MC7 Converter.....	E++ £49
300EZ Speedlite.....	E+ / E++ £15 - £29
380EX Speedlite.....	E+ / E++ £49 - £59
420EX Speedlite.....	E+ / E++ £75 - £79
430EX II Speedlite.....	E++ £139 - £144
430EZ Speedlite.....	As Seen / E+ £15 - £29
540EZ Speedlite.....	E+ / E++ £39 - £49
550EX Speedlite.....	E+ / E++ £99 - £109
580EX MkII Speedlite.....	E++ £219
580EX Speedlite.....	E+ / E++ £125 - £159
Metz 15 MS-1 Flash.....	E++ £179
Metz 40M22 Flash.....	Unused £69
Metz 50AF1 Digital.....	E+ / E++ £69 - £99
Nissin Di866 Flash.....	E++ £89
Nissin 5000GW Flash.....	Unused £59
Sigma EF430 Flash.....	Unused £19
Sigma EF430ST Flash.....	Unused £19
Sigma EF500 DG ST Flash.....	E++ £39
Sigma EF500 DG ST Flash II.....	E++ £49
Sigma EF500 ST Flash.....	E+ £39
Sigma EM-140 DG Macroflash.....	E++ £199
ML3 MacroLite.....	E++ £49
MR-14EX Macro Ringlite.....	E++ / Mint- £249 - £279
ST-E2 Transmitter.....	E+ / Unused £59 - £99
Audi Tech Pro24CM Microphone.....	Mint- £49
Quartz Data Back E.....	E++ / Unused £15 - £25
Tripod Mount Ring A (W).....	E++ £49
Tripod Mount Ring C (Will).....	E+ £79
WFT-E7B Wireless Transmitter.....	Mint £449

Canon Manual

F1NAE Black Body Only.....	Exc £159
F1 Black Body Only.....	As Seen / E+ £99 - £149
T90 Body + Databack.....	E+ £119
T90 Body Only.....	E+ £69 - £99
T70 + 50mm F1.8.....	E+ £35
T70 Body Only.....	E+ £29
A1 Black Body + Winder A.....	Exc £59
A1 Black Body Only.....	Exc / E+ £49 - £69
AE1 Black Body Only.....	Exc £49
AV1 Black Body Only.....	E+ £49
AV1 Chrome + Winder A.....	Exc £39
AV1 Chrome Body Only.....	E+ £49
EF Black Body Only.....	E+ £89
Ftb QL Chrome Body Only.....	E+ £49
Pellix + 50mm F1.8.....	As Seen £69
17mm F4 FD.....	Mint- £199
28mm F2.8 FD.....	E+ / Unused £20 - £59
35-70mm F3.5-4.5 FD.....	E+ / Unused £29 - £49
35-70mm F4 FD.....	E+ £19
35-70mm F4 FD AF.....	Unused £89
35-105mm F3.5-4.5 FD.....	E++ / Mint- £89
50mm F3.5 FD + FD25 Tube.....	E+ £349
70-150mm F4.5 FD.....	E+ £19
70-210mm F4 FD.....	Exc / Unused £25 - £89
75-200mm F4.5 FD.....	Exc / E++ £19 - £49
85mm F1.8 FD.....	Mint- £159
100mm F4 FD Macro + Tube.....	E+ / Unused £119 - £199
100mm F4 Macro B/Lock.....	Exc £65
100-300mm F5.6 FD.....	Exc / Unused £39 - £99
135mm F3.5 B/Lock.....	E+ £25 - £35
300mm F5.6 FD.....	E+ £59 - £79
Cosina 100-500mm F5.6-8.....	Unused £99
Sigma 16mm F2.8 Fisheye.....	E++ £79
Sigma 400mm F5.6 Apo.....	E++ / Mint- £79 - £89
Tamron 28-200mm F3.8-5.6 Asph.....	E+ £49
Tokina 300mm F2.8 ATX.....	Unused £549 - £599
2x8 Extender.....	E+ / E++ £29
AE Finder FN.....	E+ / E++ £99
Eye Level Finder FN.....	E+ £49
Speed Finder F.....	As Seen £45 - £65
Speed Finder FN.....	E++ £99
Speedfinder FN.....	As Seen £49
Waist Level Finder F.....	E++ £59
Waist Level Finder FN.....	E++ £79
Film Chamber 250.....	E++ £95
Film Chamber FN-100.....	E+ £75
Handy Stand F.....	E++ £49
188A Speedlite.....	E+ £9
199A Speedlite.....	E+ £19
244T Speedlite.....	E+ / E++ £9 - £15
277T Speedlite.....	E+ £15
299T Speedlite.....	E++ £29
300TL Speedlite.....	E+ / E++ £20 - £39
480G Speedlite.....	E+ £99
ML-1 MacroLite.....	E++ £99
ML2 MacroLite.....	E+ £69

ML3 MacroLite.....	E+ / E++ £39 - £59
AE Motordrive FN.....	As Seen / E++ £49
AE Powerwinder FN.....	E++ £69
MA Drive Set.....	E+ / Unused £49 - £69
Powerwinder F.....	E+ £49
Winder A.....	E+ / Unused £9 - £20
Winder A2.....	E+ £15 - £19

Contax G Series

G2 Millennium Kit - Black.....	E++ £1,599
G2 Millennium Kit.....	E++ / Mint- £1,450 - £1,499
G2 Titanium + 45mm F2.....	E+ / E++ £499 - £549
G1 Body + GD1 Back.....	E+ £169
G1 Body only.....	E+ / E++ £169 - £199
16mm F8 G + Finder.....	Mint- £849
21mm F2.8 G + Finder.....	E++ £399 - £549
21mm F2.8 G + Finder - Black.....	E++ £549 - £649
28mm F2.8 G.....	E++ £249 - £289
28mm F2.8 G - Black.....	E++ £299
35-70mm F3.5-5.6 G Vario.....	E++ £349 - £399
90mm F2.8 G.....	E++ £149 - £229
16mm Viewfinder.....	Mint- £199
GC-110 Body Case (G2).....	E++ £35
GC21 CASE (G2).....	E++ £69
GD1 Databack.....	E++ £49
Goldpeil Leather Holdall.....	Mint- £149
TLA140 Flash.....	As Seen / Mint- £20 - £59

Digital Compact Cameras

Canon Powershot D10.....	E+ £79
Canon Powershot G12.....	E+ £169 - £179
Canon Powershot G1x.....	E++ £239
Canon Powershot G1x + EVFDG1 Finder + Case.....	Mint £499
Canon Powershot G1x MKII + case.....	E++ £369
Canon Powershot G9.....	E+ £129
Canon Powershot S5 IS + Hood + Adapter.....	E+ £79
Canon Powershot S95.....	E++ £99
Canon Powershot SX1 IS.....	E++ £99
Canon Powershot SX150 IS.....	Mint- £59
A1 Black Body Only.....	Mint- £59
Canon Powershot SX210 IS.....	Mint- £45
Canon Powershot SX400 IS.....	Mint- £75
Fuji Finepix HS10.....	E+ £99
Fuji Finepix HS20 EXR.....	As Seen £119
Fuji Finepix HS28 EXR.....	E++ £149
Fuji Finepix S2950.....	E++ £79 - £89
Fuji Finepix S4300.....	E++ £79
Fuji Finepix S8100FD.....	E++ £49
Leica Digilux 3 + 14-50mm F2.8-3.5.....	E+ £249
Leica Digilux 3 Body Only.....	E+ £349
Leica DLux (Typ 109).....	E++ £599
Leica DLux (Typ 109) + Handgrip.....	Mint- £599
Leica Dlux 3 + Leather Case.....	E+ / E++ £99 - £129
Leica Dlux 6 + Leather Case.....	E+ £349
Leica Dlux 6 - Black.....	Mint- £299
Nikon Coolpix L810.....	E++ £79
Nikon Coolpix L820.....	E+ £79
Nikon Coolpix S8000.....	Mint- £99
Nikon Coolpix S8200.....	Mint- £129
Olympus Mju 810.....	E++ £59
Olympus SP820 Ultra Zoom.....	E++ £79
Olympus XZ-1 Black.....	E++ £119
Panasonic DMC FZ28.....	E+ £69
Panasonic DMC FZ30.....	E+ £49
Panasonic DMC FZ38.....	E++ £79
Panasonic DMC LX1.....	E++ £59
Panasonic DMC LX5.....	E++ £229
Panasonic DMC LZ40.....	Mint- £89
Panasonic DMC-FT5.....	E++ £149
Panasonic DMC-FZ150.....	E+ £99
Panasonic DMC-FZ50.....	E+ £59
Panasonic DMC-LX1.....	E+ £79 - £99
Ricoh GR.....	E++ £349
Ricoh GX100 + V/finder.....	E+ £89 - £99
Ricoh GXR + 28-300mm.....	Mint- £179
Ricoh GXR + 28-300mm + VF2 Finder.....	E++ £279
Ricoh GXR + 28mm F2.5.....	Mint £249
Sony DSC RX1.....	E++ £1,239
Sony DSC-HX5 + Lenses.....	E++ £1,349
Sony DSC-H9.....	E+ £49
Sony DSC-HX1.....	E+ £79
Sony DSC-HX100V.....	E+ £99
Sony DSC-HX200V.....	E++ £149
Sony DSC-HX5.....	E+ £69
Sony DSC-RX100.....	E++ £199
Sony DSC-T77.....	E++ / Mint- £35 - £99
Sony DSC-W170.....	E++ £59
Sony DSC-W210.....	E++ £39

Sony DSC-W570.....	Mint- £89
Sony RX100 MKIII.....	Mint- £439

Digital Mirrorless

Fuji X100 Black LTD.....	E+ £489
Fuji X100 Black LTD.....	E++ £499
Fuji X-E1 Black Body Only.....	E++ / Mint- £189 - £199
Fuji X-E1 Silver Body Only.....	E++ £189
Fuji X-E2 Black Body Only.....	Mint- £369
Fuji X-M1 Black Body Only.....	E+ £149
Fuji X-Pro1 Body.....	E++ £279
Nikon J1 Black + 10mm.....	Unused £179
Nikon J4 Black + 10-30mm VR.....	Mint- £229
Nikon V1 Black + 10-30mm.....	E++ / Mint- £149
Olympus E-P1 + 14-42mm.....	E++ £99
Olympus E-P1 Body Only.....	E++ £59
Olympus E-P2 Black Body Only.....	E+ £79
Olympus E-P2 Chrome Body Only.....	E++ £89
Olympus E-P3 + 14-42mm Black.....	E+ £179
Olympus E-P3 Body Only - Black.....	E+ £149
Olympus E-P3 Body Only - Silver.....	E+ £149



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

Extension Tube 16E.....	E++ £79
Extension Tube 32E.....	E++ / Mint- £79 - £89
Extension Tube 55.....	E+ / E++ £30 - £35
Extension Tube 56E.....	E+ £59
Proflash 4504.....	E+ £149 - £159
PME3 Meter Prism.....	E++ £259
PME90 Meter Prism.....	Exc £349
SWCM Finder (52036).....	E+ £189

Leica M Series

M Monochrom Black Body Only ...	E++ / Mint £3,989 - £4,289
M Monochrom Chrome Body Only.....	Mint £3,999
M (240) Black Body Only.....	E+ / Mint- £3,499 - £3,849
M9 Black Body Only.....	E+ / E++ £1,999 - £2,499
M9 Steel Grey Body Only.....	E++ £2,399
ME Anthracite Body Only.....	E++ / Mint £2,979 - £2,999
M8 Black Body Only.....	E+ £1,149
M6 Platinum + 50mm F1.4.....	Mint £6,499
MeTTL Millennium + 35mm F2 + 50mm F1.4....	E++ £5,950
M6 Titanium + 35mm F1.4.....	E+ £3,499
M6 Titanium + 35mm F1.4 + 50mm F1.4.....	E++ £4,499
M6 Historica Edition.....	Mint £3,799
MP 0.72x Chrome Body Only.....	E++ £1,999
M7 0.72x Black Body Only.....	E++ £1,199
M7 0.72x Chrome Body Only.....	E++ £1,499
M6 0.72x Black Body + Winder M.....	E+ £749
M5 Black Body Only.....	E+ £499
M4P Anniversary Chrome + 50mm F2.....	E++ £1,875
M4 Chrome Body Only.....	E+ £699
M3 Chrome Body Only.....	E+ £499 - £549
M2 Chrome Body Only.....	Exc / E+ £399 - £449
MDA Chrome Body Only.....	E+ £249
Konica Hexar RF Limited Edition.....	Mint £2,499
Konica Hexar RF + 50mm F2 + Flash.....	E+ £799
16/18/21mm F4 Tri Elmar + Finder ...	E+ / Mint- £2,749 - £2,999
18mm F3.8 Asph M Black.....	E++ £1,599
21mm F1.4 Asph M Black 6bit.....	Mint- £3,699
21mm F2.8 Asph M Black E++ / Mint- £1,549 - £1,649	
21mm F2.8 Asph M Black 6bit.....	E++ £1,550 - £1,699
21mm F2.8 M Black.....	E+ / E++ £989 - £1,199
21mm F4 Chrome + Finder.....	E+ £1,149
24mm F2.8 Asph M Black.....	Exc / E++ £999 - £1,429
24mm F2.8 Asph M Black 6bit.....	E++ / Mint- £1,489 - £1,599
28/35/50mm F4 Tri Elmar.....	E++ £2,399
28mm F2 Asph M Black.....	E+ £1,399
28mm F2 Asph M Black 6bit+ / Mint- £1,699 - £1,749	
28mm F2.8 M Black.....	E+ £749
35mm F1.4 Asph M Black.....	E+ / E++ £1,749 - £2,149
35mm F1.4 Asph M Black 6bit.....	E++ / Mint- £2,799 - £2,899
35mm F1.4 Black.....	Exc £1,049
35mm F2 Asph M Black 6bit.....	Mint- £1,549 - £1,599
35mm F2 Asph M Chrome..	E+ / Mint- £1,299 - £1,450
35mm F2 M Black.....	E++ £1,099
35mm F2.5 M Black 6bit + Hood.....	Mint- £949
50mm F0.95 Asph M - Black.....	Mint- £6,250 - £6,499
50mm F0.95 Asph M 6bit - Black...E+ / Mint- £5,989 - £5,999	
50mm F1.4 Asph M Chrome 6bit.....	E++ £1,889
50mm F1.4 Chrome.....	E+ £749
50mm F2 Collapsible.....	As Seen / E+ £299 - £389
50mm F2.8 M Chrome 6bit.....	E++ £629
50mm F3.5 Chrome.....	E+ £229
65mm F3.5 Elmar.....	E+ / E++ £275 - £299
75mm F2.5 Black 6 BIT.....	Mint £999
90mm F2 Apo M Black 6bit.....	Exc / E++ £1,499 - £1,899
90mm F2 Black.....	E++ £649
90mm F2 Chrome.....	E++ £650
90mm F2 M Chrome.....	E++ £989
90mm F2.5 Black 6 BIT + Hood.....	Mint- £949
90mm F2.8 Black.....	As Seen / E+ £299 - £399
90mm F2.8 Chrome.....	As Seen / E+ £179 - £349
90mm F2.8 M Black.....	E++ £799
90mm F4 Elmar.....	Exc / E+ £195 - £199
90mm F4 Elmar E39.....	E+ £199 - £249
90mm F4 Macro M Set 6bit.....	Mint- £2,099
135mm F2.8 Black.....	E+ / E++ £299 - £349
135mm F2.8 M Black.....	E++ £389
135mm F3.4 Apo M Black.....	E+ £1,499
135mm F4 Black.....	Exc / E+ £349 - £389
135mm F4 Chrome.....	E+ £249
135mm F4.5 Hektor.....	As Seen £69 - £99
1.4x Viewfinder Magnifier M.....	E+ £129
18mm Chrome Viewfinder.....	E++ £379 - £399
21/24/28mm Viewfinder - Black.....	E++ £249
24mm Black Viewfinder - Black.....	E++ £179 - £199
Angle Finder M.....	E++ £149
Bellows II.....	E+ £85
Macro Adapter M.....	E++ £269
Motor M.....	E++ £199 - £249

Mamiya 7/II Series

7II Black + 80mm F4 L.....	E+ / E++ £1,599 - £1,699
43mm F4.5 L + Finder.....	E++ / Mint- £649 - £749
50mm F4.5 L + Finder.....	E++ £599 - £689
65mm F4 L.....	E++ £449 - £489
150mm F4.5 L.....	E+ / Mint- £349
210mm F8 L + Finder.....	E++ £649
Finder 150mm FV702.....	E++ £125 - £149
Panoramic Adapter AD701.....	E++ £59 - £75
Quick Shoe A0702.....	Mint £99
ZE702 Polarising Filter.....	E+ / Mint- £69 - £89

Mamiya RB67 Series

Pro S Gold Edition.....	Mint- £949
Pro S Complete + Prism.....	E+ £399
Pro S Complete.....	E+ £349
Pro Body + WLF.....	E+ / E++ £119 - £125
127mm F3.5 KL.....	As Seen £79
140mm F4.5 C Macro.....	As Seen £79 - £99
180mm F4.5.....	As Seen £69
180mm F4.5 C.....	As Seen / E+ £75 - £99
250mm F4.5.....	As Seen / E++ £79 - £149
Auto Extension Tube No1.....	E+ / E++ £39 - £55
Auto Extension Tube No2.....	E+ / E++ £29 - £39
Multi Angle Grip.....	E+ £35
Polaroid Mag (RB67).....	E+ £25
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17-55 F2.8 IS U	£449
18-55 F3.5/5.6 IS EFS	£79
18-55 F3.5/5.6 IS STM	£99
18-55 F3.5/5.6 EFS	£59
18-135 F3.5/5.6 EFS IS	£219
18-200 F3.5/5.6 EFS	£299
24 F2.8 IS USM	£369
24-70 F2.8 LII M- box	£1199
24-70 F2.8 box	£699
24-105 F4 L	£499
28 F1.8 USM box	£299
28-90 F3.5/5.6	£79
35-70 F3.5/4.5	£69

40 F2.8 STM

50 F1.4 U box	£219
50 F1.8 MKII	£149
50 F2.8 mac box	£149
55-250 F4/5.6 ISII	£129
M- box	£129
60 F2.8 EFS mac	£249
65 F2.8 MPE M- box	£699
70-200 F2.8 IS U LII	£1249
M- box	£1249
70-200 F4 IS U L	£399
70-200 F4 U L	£779
70-300 F4/5.6 IS U	£279
75-300 F4/5.6 MKIII	£89
85 F1.2 L MKII M	£1279
85 F1.2 L MKI M	£949
85 F1.8 U box	£219
100-400 F4.5/5.6	£1699
LII IS U M- box	£1699
100-400 F4.5/5.6	£699/899
135 F2 M- box	£639
200 F2.8 LII U	£449
300 F2.8 LII IS U	£2999
300 F4 L IS USM box	£699
400 F2.8 L IS U	£3799/4299
400 F5.6 L box	£699
500 F4 L IS U	£4299
500 F4 L IS U	£3799
600 F4 LII IS U box	£7499
1.4x extender MKII	£219
2x extender MKII	£219
Kenko 1.5x conv	£59
Kenko 1.4x Pro	£89
Kenko Pro 300 DG 1.4x	£99
Kenko Pro 300 DG 2x	£99
Teleplus 2x DG conv	£89
Kenko ext tube set DG	£89
Jessops ext tubes	£69
BP-50	£20
LC-4 wireless kit	£89
Angle finder C	£99
PB-E2 drive	£99
Tripod mnt adapt A (W)	£59

SIGMA CAP USED

8-15 F4.5/5.6 DC box	£419
10 F2.8 DC Fisheye	£319
10-20 F4/5.6	£199
HSM box	£239
17-70 F2.8/4 DC	£149
OS HSM	£149
17-70 F2.8/4.5 DC	£149
18-35 F1.8 DC M	£499
18-50 F2.8/4.5 DC OS	£149
18-50 F3.5/5.6 DC box	£49
24-70 F2.8 HSM	£469
24-70 F2.8 EX DG mac	£349
50 F1.4 EX DC	£249
70-200 F2.8 DG OS	£599
70-200 F2.8 EX	£429
DG HSM	£429
105 F2.8 DG OS	£329
105 F2.8 EX	£219
120-300 F2.8 EX DG	£1349
OS box	£1349
120-300 F2.8 EX DG	£1349
120-400 F4/5.6 DG OS	£449
150 F2.8 EX DG OS	£549
150 F2.8 EX DG	£399
150-500 F5/6.3 DG OS	£499
180 F3.5 EX	£429
600 F8 mirror	£299
800 F5.6 EX DG box	£2899
1.4x EX DG conv	£149
2x EX DG conv	£149

OTHER CAF USED

TAM 10-24 F3.5/4.5	£229
Dill box	£229
TAM 24-70 F2.8 Di VC	£499
TAM 70-200 F2.8 Di	£499
VC USD	£649
TAM 70-300 F4/5.6	£99
TAM 180 F3.5 Di	£369
TAM 200-500 M- box	£499

CANON FLASH USED

CP-E3	£49
SB-E2 bracket	£119
ST-E3 box	£199
ST-E2 transmitter	£89
ML3 not digital	£69
MT24 EX ringlight	£499
430EZ not digital	£39
550EX	£149
580EX box	£239
580EX II	£299
600EX RT box	£349

CANON MF FD USED

F1N AE + AE	£499
motor drive	£499
F1N AE body	£399
A1 body	£79

T90 body box

T90 body	£69
28 F2.8 FD	£49
35-70 F3.5/4.5 FD	£59
50 F1.4 FD	£99
50 F1.8 FD	£39
70-210 F4 FD	£69
135 F3.5 BL	£39
300 F4 FD	£199
2X B Extender	£69
TOK 60-300 F4/5.6	£69
VIV 28-105 F2.8/3.8	£89
Series 1	£89
WLF fits F1 early	£79
Winder A	£19
Angle finder B	£49
PB-E1 power booster	£69

CANON FLASH USED

300TL	£39
299T	£49

CONTAX MF USED

28 F2.8 AE	£199
40-80 F3.5 AE	£199
50 F1.4 AE	£199
50 F1.7 AE	£89
135 F2.8 MM	£199

FUJI DIGITAL USED

X-E1 body silv box	£199
X-M1 body blk box	£189
16-50 F3.5/5.6 XC M	£179
18 F2 M- box	£199
18-55 F2.8/4	£279
18-135 F3.5/5.6	£479
27 F2.8 XF	£249
35 F1.4 R M- box	£299
55-200 F3.5/4.8	£399
M- box	£399
X-E1 grip box	£39
X20 black box	£249
X10 black box	£179
H510 box	£99

FUJI MED FORMAT USED

GSW690 III	£679
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HASSELBLAD XPAN USED

30 F5.6 M- box	£1699
90 F4 M	£249
Centre filter 49mm	£149

HASSELBLAD 645 USED

H2 + prism + mag	£1399
+ 80 F2.8	£1399
HM-16/32 back	£199

HASSELBLAD 6x6 USED

500CM chr + WLF	£799
+ 80 F2.8 + A12	£799
501CM black + 80 F2.8 CB	£1199
+ A12 M	£1199
9035SWC chr + VF	£1799
SWC Superwide + VF	£1199
PM5 prism 45°	£149
PME prism box	£149
45° Prism late	£149
45° Prism early	£69
Chimney early	£89
NC1 prism	£69
WLF late	£110
WLF chrome late	£99
WLF early	£49
A16 black	£119
A12 chrome latest	£299
A12 late blk/chr	£129
Polaroid back	£89
50 F2.8 FE box	£549
50 F4 blk T*	£349
150 F4 CF	£449
150 F4 chrome	£149
250 F5.6 chrome	£199
Vivitar 2x conv	£69
Polariser - 60mm	£79

LEICA M COMPACT USED

50 F1.4 six bit	£1499
50 F2 black M- box	£999
90 F2 black E55	£799

LEICA SLR USED

R6.2 body chr box	£449
28-70 F3.5/4.5 ROM box	£479
70-200 F4 (3 cam)	£249
250 F4 (3 cam)	£399
Angle finder R	£149

LIGHTMETERS USED

Minolta Autometer IVF	£149
Minolta Flashmeter V	£199
Minolta Spotmeter M	£199
Pentax Spotmeter V	£99
Polaris Flashmeter	£99
Sekonic L308	£99
Sekonic L358	£169
Sekonic L558	£249

MAMIYA 645 MF USED

Plain prism (645 Super)	£39
WLF 645N/1000S/J	£49
Polaroid back HP401	£29
Polaroid back	£29

120 Insert

HA401 120 RFH Box	£49
120 Back	£39
50 F1.7	£179
50 F2.8 macro	£179
75-300 F4.5/5.6	£99
100-300 F4.5/5.6 APO	£169
500 F8 mirror	£349
VC700 grip	£149
VC700 grip	£49
RC1000S/L cord	£15
AW90	£49
MD90 + BP90-M	£79

SIGMA F3.5/5.6 USED

16-35 F2.8 ZASSM box	£979
16-50 F2.8 SSM	£379
16-70 F4 ZA OSS M- box	£599
18-55 F3.5/5.6 SAM	£39
18-200 F3.5/6.3 DT	£199
24-70 F2.8 ZE SSM	£999
70-400 F4.5/6.3 SSM 11	£1299
M- box	£1299
1.4x conv M- box	£289

SIGMA MIN/SONY AF USED

28-135 F3.8/5.6	£79
28-300 F3.5/6.3 mac	£149
50 F1.4	£149
50 F2.8 EX DG mac	£149
55-200 F4/5.6	£69
70-300 F4/5.6 DG OS	£189
170-500 F5/6.3	£379
600 F8	£299
1.4x EX DG conv	£149
TAM 60 F2.8 mac	£239
TAM 70-200 F2.8 Di	£499
TAM 70-300 F4/5.6 Di	£499
TAM 150-600 VC	£799
Teleplus 1.4x conv	£69
Teleplus 2x conv	£179
Kenko 1.4x Pro 300DG	£149
Min 3600HSD	£39
Min 5400HS	£69
Min 5600HSD	£99
Min 1200 Ringflash	£49

MINOLTA MD USED

X700 body black	£69
X300 body chrome	£49
X300S body black	£49
XGM body chrome	£49
28 F3.5 MD	£39
35-70 F3.5 MD	£49
35-135 F3.5/4.5 MD	£49
50 F1.7 MD	£39
70-210 F4 MD	£79
75-200 F4.5 MD	£45
TOK SL 400 F5.6 box	£129
Minolta auto	£149
bellows 1 + 100	£149

NIKON DIGITAL AF USED

D4 body box	£2999
D3s body	£2399
D3x body box	£2199
D2xs body box	£499
D2X body box	£399
D810 body box	£1399
D800E body box	£1399
D800 body box	£1399
D700 body box	£699/799
D610 body box	£699
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Here are the results from two independent ink tests that agree...

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PGI525 Black 19ml £9.99			
CLI526 Colours 9ml £8.99			
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PGI550 Black 15ml £9.99			
CLI551 Colours 7ml £7.99			
PGI550/CLI551XL Set of 5 £54.99			
PGI550XL Black 22ml £11.99			
CLI551XL Colours 11ml £10.99			
PG540 Black 8ml £10.99			
PG540XL Black 21ml £15.99			
CL541 Colour 8ml £13.99			
CL541XL Colour 15ml £15.99			
PG545XL Black 15ml £13.99			
CL546XL Colour 13ml £15.99			
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CLI8 Colours 13ml £3.99			
PGI5/CLI8 Set of 5 £19.99			
PGI520 Black 19ml £4.99			
CLI521 Colours 9ml £3.99			
PGI520/CLI521 Set of 5 £19.99			
PGI525 Black 19ml £4.99			
CLI526 Colours 9ml £3.99			
PGI525/CLI526 Set of 5 £19.99			
PGI550XL Black 25ml £4.99			
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PGI550/CLI551XL Set of 5 £19.99			
BCi6 Colours 15ml £2.99			
PG40 Black 28ml £12.99			
CL41 Colour 24ml £16.99			
PG50 Black 28ml £12.99			
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CL511 Colour 11ml £15.99			
PG512 Black 18ml £13.99			
CL513 Colour 15ml £15.99			
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Over a dozen designs in stock.

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Available in Burgundy or Blue.



Grafton Albums
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Simple, basic design available in a huge range of sizes & colours.

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Rio 6x4 four colours **£5.99**
Rio 7x5 four colours **£6.99**
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T0791-T0796 Owl Inks Originals: Set of 6 £72.99 Colours 11.1ml each £12.99 Compatibles: Set of 6 £19.99 Colours 11.1ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0801-T0806 Hummingbird Inks Originals: Set of 6 £49.99 Colours 7.4ml each £8.99 Compatibles: Set of 6 £19.99 Colours 7.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0871-T0879 Flamingo Inks Originals: Set of 8 £66.99 Colours 11.4ml each £9.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0961-T0969 Husky Inks Originals: Set of 8 £69.99 Colours 11.4ml each £8.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
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Final Analysis

Ogden Chesnutt considers 'Tom Kobayashi, landscape, south fields, Manzanar Relocation Center', 1943, by Ansel Adams

After last week's column, AP deputy editor Richard Sibley asked me if I'd like to write another. 'But don't get too comfortable,' he said.

'I'm a man of advanced age,' I replied. 'I'm never comfortable.'

It's now the eve of deadline day, and here I am sat in an East London pub, and my old mate Eli is handing me yet another pint of ale.

'I've missed this,' he says.

'What am I going to write?'

He shrugs. 'I think Salgado has a new book?'

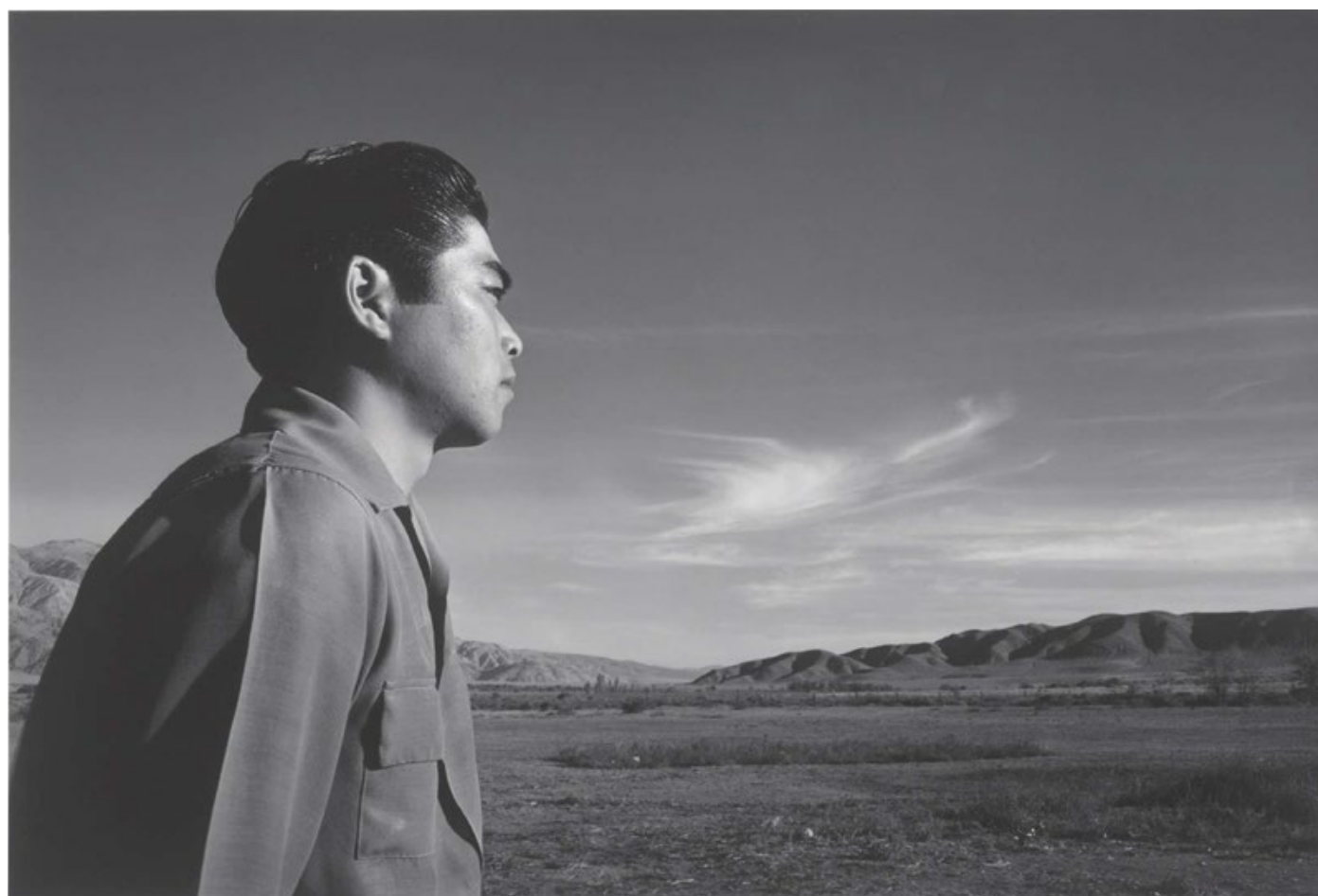
At this time the bar noise fades to a low hum and a well-presented woman with a shock of black hair stands up and asks if we can hear her in the back. Eli shrugs. 'We're at a damned hustings!' I whisper.

For several minutes, that feel like hours, the woman talks in general platitudes about transforming and delivering.

'Who is she?' Eli asks.

'Could be anyone,' I say, and I'm right. I gave up on politics some time ago. I recognise my views might be out of touch with the broader electorate, and that's fine. My disenfranchisement isn't that no politicians speak for me – it's that they *all* speak like automatons. If a politician from a mainstream party ever spoke from the heart with principles and intellect, call me crazy, but I think we'd all respect that. I think we'd all listen. There's a lot that divides us, but don't we all want something new from the people who are supposed to represent us? No one is willing to stick their neck out any more for fear of how it will trend on Twitter.

I'm reminded of Ansel Adams when I think about political risk. Adams, as we all



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'Don't we all want something new from the people who are supposed to represent us?'

know, took the best landscapes of anyone then and since. He was one of the most celebrated photographers of his day. And yet, at the height of the Pacific campaign during the Second World War, he went to the Manzanar War Relocation Center, an internment camp for Japanese Americans in Owens Valley, California. He spent more than a year there from 1942-1943, documenting the residents' daily life, and his images are a testament to their pride and resilience during one of America's more shameful chapters of history.

This portrait, in particular, of Tom Kobayashi, has always

stood out to me in the series.

In the background we see the classic Ansel Adams rugged landscape, but I get the feeling this was deliberate: it's beyond just a pretty background. It's almost like Adams is saying: 'Over there is what I normally shoot, but this man in the foreground is more important.'

I love the light, with the strong sun bathing the man's face and casting dark shadows behind him. The lone wisp of cloud, filling the middle-third of the frame, is almost like an exhale of exasperation. Adams was a master of composition and light, and this series, 'Born Free and Equal', demonstrates that his talents transcended

the wild landscape.

The essay and subsequent exhibition at the Museum of Modern Art in New York drew considerable controversy at a time when there was little sympathy for his subjects, even though they were loyal Americans. And I think this is where many photographers go wrong today. Where politicians go wrong. Where average Joes with a Facebook account fail.

No one really takes risks any more.

Branding has become too important. So we play it safe, and by extension we become untrue to ourselves.

'That beardy bloke sounds like a lost cause,' says Eli.

'Perhaps,' I say. 'But in the end, all you have is your good name.'

And your images.



An avid AP reader since birth, **Ogden Chesnutt** is a former columnist who wrote *The Final Frame* in AP each month. He lives for photography and the sound of a tripped shutter. To see examples of his photographic work, visit www.flickr.com/people/ogdenchesnutt. Roger Hicks is away, but will be back next week.



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